

SCREEN THRILLS ILLUSTRATED

OCTOBER K 50¢



RED SMELTON **THE WORLD'S
BEST CLOWN**



**ROBERT
TAYLOR**
HIS **BIGGEST** FIGHT



PLUS **SERIALS** AND **HEROES**
WESTERN **HOLLYWOOD**
HALL of FAME **THRILL-MAKERS**

WHAT MAKES A THRILL FACTORY? SEE PAGE 12



....a few words from
someone who likes us



SCREEN THRILLS ILLUSTRATED each issue continues to reach out more and more to the behind-the-scenes pulse of the motion picture industry, past and present. In the pages following, screen favorite Roland Winters (one of the movies' immortal Charlie Chans) talks right to you, our readers, about the how's and why's of producing exciting films. Exclusively in the pages of STI, you'll learn of the big risks taken by an actor who becomes the screen image of a character such as Charlie Chan, Zorro or Sherlock Holmes. No matter where the greats of motion pictures and television may be, our staff seeks them out to bring you the unusual, exciting never-before-told stories of the people who entertain the world's multitudes.

If these wonderful individuals on screens both small and large have brought some joy into your life, then SCREEN THRILLS ILLUSTRATED will help you to recapture those magic moments of days gone by. Comedy, Thrills, romance, drama and intrigue all abound on these fabulous pages. As you sit down at your leisure to read STI, you'll meet the comics' immortal PHANTOM, in his one and only movie appearance; ROBERT TAYLOR, the romantic idol who proved himself to be one of our greatest action stars; RED SKELTON, the ageless comedian whose brilliant mind creates some of the most unique and hilarious characters humanity has ever known; DAVE SHARPE, the stuntman and adventure hero who has taken death-defying risks to produce stunt scenes the experts said could not be done, and many others who have also helped make show business the fantastic industry it is.

This edition was inspired by thousands of the letters that you people out there write to us. We are not attempting to force something down your throats, as others do, just because we decide to do certain stories. If material of interest is requested by our readers, no barriers can stop our staff from getting at the historical truth behind the individuals or screen characters to be dealt with. If you enjoy the features within these pages, rest assured that this material will not and cannot be duplicated elsewhere. Others do not place the faith in their audience that our organization does. Once you become a follower of SCREEN THRILLS ILLUSTRATED, you automatically enter the select ranks of those who know what they want in the field of great entertainment - and get what they want. Read on —

MATINEE MAIL



STUNTMAN SPEAKS OUT

Never has a magazine caused such a rejuvenation in the film world. Years back the serial, Western and action film were held in high regard. Every Saturday, children and adults alike would rush to the neighborhood movie theatre to see such heroes as CAPTAIN MARVEL, FLASH GORDON, SUPERMAN, CAPTAIN AMERICA and many others. Action and excitement were big boxoffice and the studios turned these films out on an assembly line basis.

Then in the mid-1950's the adult "true to life" tear jerker dramas ran the serial and honest to goodness action pictures off the road. Luckily there still was Duke Wayne for the real action fan. Serials were almost forgotten, action movies were turned out in low caliber and it seemed that movie excitement was gone.

Then it happened, STI, STI, STI, the magazine for the let down serial and action fan. Once more CAPTAIN MARVEL and other serial and action heroes and heroines are back. The action and comedy thrillers were re-introduced to people who loved them and brought them before people who didn't know what they had missed. The stuntman finally became recognized as a top ranking individual in the action movie and serial.

Right now in the New York area no less than three top Republic serials are being shown on TV, one being aired after midnight for adult viewing. I recently saw one of the old serials that Dave Sharpe did the stuntwork in. His spectacular acrobatics are in a class nobody else could hope to enter. I think that STI should do some coverage on Mr. Sharpe, one of Hollywood's top daredevils.

Stuntwork and second unit directing have always been my ambition. I produced several of my own stunt movies, each reel was in the tradition of some famed stuntman or action star. I used the stunt and fight styles of John Wayne, Ward Bond, Dave Sharpe, Fred Graham, Yakima Canutt and Tom Steele. Enclosed are the picture strips of my buddies

and I in action. Keep making STI the greatest.

Bert Andrews

Brooklyn, New York

● Enjoyed your letter and filmstrips very much. Unfortunately, still photographs and not these blown up from motion picture film are better for magazine reproduction. The detail of faces etc. usually shows up better although the motion picture sequences usually have the more spontaneous action. Judging from the strips, you have done an excellent job. Good luck in the future. This issue should really be tops for you. Check the TOM TYLER story on page 34, the REPUBLIC story on page 12 and the DAVE SHARPE feature on page 24, they're all up your alley.



Tom "Captain Marvel" Tyler and Keene Duncan

MORE WILD BILL

I have just finished reading issue #5 of Screen Thrills and enjoyed it very much. I especially liked the "Western Hall of Fame" section. The writeups on Wild Bill Elliott & Tex Ritter were very good. I have been looking a long time (since you first started "Wild Westers" and Screen Thrills) for a story on Bill Elliott. Would like to see you

do a story on Bill similar to the one on Bob Mitchum and Huntz Hall

Sure wish you could do a feature on his great serial "Valley of Vanishing Men" in your serial section

John Leonard
Bristol, Va

● The Western features that you have been reading are only samples of what we have planned for the future. Many of the old sage favorites will be getting a more in-depth treatment in later issues. In this issue our Western authority, executive editor Bob Price has turned out a great cowboy hero section that we're sure you'll enjoy. Tom Mix, Ken Maynard and Tim McCoy all ride again here—so turn to page 48 where the action begins.

FORGOTTEN FILM GREATS

I have just learned that Louis J. Gasnier, Chief Director of production of the original "The Perils of Pauline" is still alive, occasionally appearing as an extra in Hollywood films.

I think it would be a great idea if you could get one of your writers to do a story on him. I think your readers, besides myself, would be most interested. I'd imagine he'd have quite a story to tell. I guess he could be easily traced through the casting bureau or Guild.

I'd be happy if you could see what you can do.

Chris Collier
Queensland, Australia

● We have been getting quite a few excellent and informative letters from reader Collier since STI has been on the scene and we'd like to extend our thanks for all the interesting material we've received. Sorry to say it but Louis Gasnier recently passed away. In addition to the PERILS OF PAULINE serial, he directed many other films including some well remembered second features of the 1930's. There are many greats of the film industry who are now neglected by the very business they helped to build. The motion picture industry is generally built on waste as it

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SCREEN THRILLS ILLUSTRATED

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Editor and Publisher
JAMES WARREN

Editorial Director
SAMUEL M. SHERMAN

Executive Editor
ROBERT PRICE

Contributing Editor
FORREST J. ACKERMAN

Production Editor
HARRY CHESTER

Managing Editor
LEE IRGANG

SCREEN THRILLS ILLUSTRATED



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has always been and human beings are wasted as are inanimate objects. We try to find these pioneers of the business constantly, however many have cut off their contact with the business and are quite hard to find. As an open letter to all veteran actors, producers and directors etc. we would like to state the following—

If you are interested in the work we are doing and the type of historical stories each issue contains, we would very much like to get in touch with you to do features on your careers. Our staff is devoted to film history and is quite familiar with the work of countless lesser-known artisans and actors as well as major personalities. So don't throw out that old scrapbook, those old stills or those old films, they can be very helpful in researching your history. In addition, we are in touch with various entertainment industry figures and may be able to offer some constructive suggestions on a current project you are interested in. All this is on the level and we are not trying to "take" any old-timers as is usually the case with anybody getting in touch with these people. If any of our readers know of people who fit into the category we have mentioned, we would appreciate your telling them about us or writing a letter to us about the person or persons you know or know of. We are sure you'll be most satisfied with the results of our work.

FIND A "DEAD END"

I thoroughly enjoyed the current issue. The article on Huntz Hall and the Dead End Kids brought back memories of the many Saturdays I watched them in the serials. There was, however, one error. Leo Gorcey was, indeed, in the original cast of DEAD END—as was his brother David. They appeared briefly in Act II, as members of the Second Avenue Gang. You'll find this in the book SIXTEEN FAMOUS AMERICAN PLAYS (a Modern Library Giant).

The hillbilly article was interesting too—though I was surprised at the omission of the greatest hillbilly of them all, U'L'ABNER, who has been brought to the screen twice—the first time with Buster Keaton as Lonesome Polecat. How about an article on Al Capp's creation in the future?

What is there to say about the rest? Your publication is unique; and the many rare stills you present are a delight to the fans of nostalgia. The salute to the deceased stars was welcome; though they're gone in body, their wonderful performances live on. One of Jack Carson's last roles must have been in Oisney's, "Sammy, the Way-Out Seal."

Thanks again for the whole issue. Keep up the good work.

E. Nelson Bridwell
Oklahoma City 7, Okla.

● As best we know on the Leo Gorcey business, Huntz Hall tells us that Leo came into the play after it had been running quite a while. Perhaps the book has the "original" Broadway cast but not the ones that appeared in the earliest performances. The definition of "original" cast may possibly be open to interpretation.

WE'RE WRONGED

You mentioned in HOLLYWOOD THRILL FACTORY (STI #3) that Republic Studios was formerly the headquarters of Mack Sennett and later used by Nat Levine's Mascot Pictures, who made a lot of famous serials. I never heard of these companies being connected with Republic and I think you've got your information all mixed up. I suggest you research your stories more thoroughly and get someone who knows what he's talking about to write them.

George Sylvester
Kansas City, Missouri

● As one picture is said to equal a thousand words, we suggest you take a look at this one. Our editorial director Sam Sherman happens to be quite an authority on the history of Republic Pictures and shot the enclosed photo himself during one his many visits to Republic last fall (October 1962). You will notice that much of the paint on this sound stage's wall has flaked away, revealing parts of the old Mack Sennett and Mascot signs in full view. As the studio is currently being renovated and renamed Studio Center, all that remains of a bygone era will probably be covered up forever.



Republic's Mack Sennett Studio

BOWERY BOYS BEST

I am writing to tell you how much I enjoyed the July issue of SCREEN THRILLS ILLUSTRATED that featured those wonderful pictures of my favorites: Huntz Hall, Leo Gorcey, David & Bernard Gorcey, Bobby Jordan, Billy Halop and Billy Benedict.

I have always been a fan of the Dead End Kids, Little Tough Guys, East Side Kids, Bowery Boys, Gas House Kids, Tenth Avenue Gang and the little Our Gang kids (especially Spanky & Tommy McFarland, Alfalfa and Darle Hood).

I have a scrapbook that has scenes from DEAD END to IN THE MONEY (1958), adding up to about 500 B x 10 stills, which also includes individual portraits of the actors and huge color posters. So you can see how happy I was to see such an accurate article on them with such nice pictures.

I'd like to see articles and pictures on all former child stars like Okkie Moore, Billy & Carolyn Lee; Bob, Oelmer, Garry and Billy Watson, Frankie Oarro, Virginia Weidler, Billy & Bobby Maunch, Leon Tyler, Eddie Le Roy, Butch Jenkins, Scotty Beckett, Jimmy Lydon, Stanley Clements, Harris Berger, Frankie Thomas, Hally Chester and Charles Duncan. Sheila Goldstein
Hollywood, California

● You seem to be a super-fan of the movies' younger generation and we value your opinions on our stories. Future articles are being planned which will include many of the screen's youthful favorites of yesterday.

MRS. D

That was a wonderful story that you had in SCREEN THRILLS #4 on Denver O'Neil and his many film productions. Could his wife, Delores Booth have possibly been featured in Screen Gems' tv series of RIN TIN TIN?

Larry Travers
Boston, Mass.

● You're very possibly right and the included photo of Mrs. O'Neil with RIN TIN TIN star James Brown might be the solution to your question.



Mrs. Denver O'Neil and James Brown

THANKS FOR THE MEMORY

I had the good fortune of reading issues #4 & #5, and falling instantly in love with this wonderful magazine. I just had to order the first 3 issues.

Since my hobby for several years has been the study of films and their fascinating history, I am an amateur expert on them. Therefore you shall have a connoisseur judging all future issues, but I wouldn't worry. I'm sure that you all will even surpass the high standard already set.

I shall be holding my breath for the next blood-pounding issue, so don't wait too long unless you wish to lose your most ardent fan.

Earl Atwell
Horse Cave, Kentucky

● Thanks for all the kind words. As we have a soft spot in our hearts for all the old serial films, which are today so rare, we are trying to cover all of yesterday's popular films of this type. The more old actors, directors etc. that we can get to meet who were originally associated with these films, the better it is for us. In this way we are trying to find out many previously untold behind-the-scenes facts to do justice to the many stories we are planning.

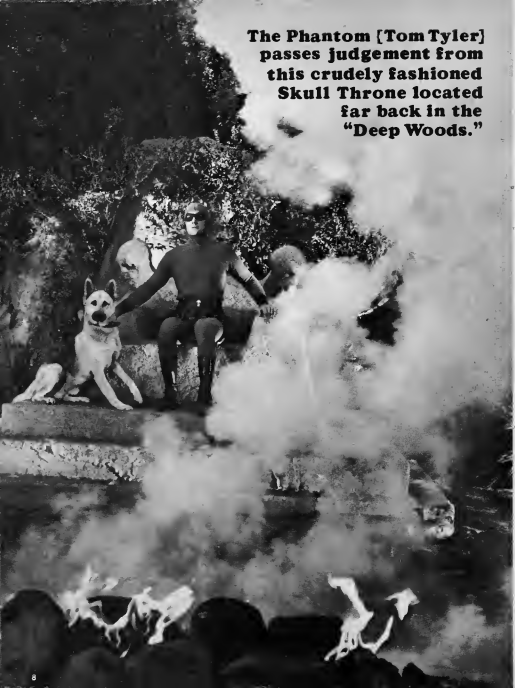
● Keep reading STI and keep writing to: Cliff Hanger, SCREEN THRILLS ILLUSTRATED, 1434 E. Washington Lane, Philadelphia 32, Pa.

The PHANTOM



A king of the comic became a king of the serial
screen in a never-to-be duplicated adventure!

**The Phantom [Tom Tyler]
passes judgement from
this crudely fashioned
Skull Throne located
far back in the
"Deep Woods."**



Columbia Pictures' 1948 screen treatment of King Features' mighty comic, **THE PHANTOM**, was assured success right from the start. With a ready-made audience of faithful followers of the syndicated strip's daring jungle adventures, it was only needed to find a suitable actor for the title role—one who would lend credence to the costumed comic creation. In Tom Tyler they had such a man, for the famed cowboy star had

cession of artists over the years. The original pen and ink rendering of the Phantom was done by Ray Moore who was succeeded by the late Wilson McCoy. Currently the art is by Seymour "Sy" Barry, brother of Dan Barry who does King Features' daily Flash Gordon feature.

The "Legend of the Phantom" is known by every loyal fan but for the benefit of the uninitiated, is repeated here: Four hundred years ago the original Phantom took the



The Sunday comic page for December 24, 1939 drawn by the original artist, Roy Moore. Here you see the Phantom in his guise of "Mr. Walker," for the "Ghost Who Walks."

pioneered the way in this field of film fantasy with his masterful portrayal of Captain Marvel two years previously. (For the complete career story of this Western great be sure to see pages 34-39.)

"The Ghost Who Walks", as the Phantom is known, first began dispensing his own particular brand of jungle justice from the Skull Throne in 1886. Clicking at the outset, the strip has continued to grow and today boasts readership in 504 daily and Sunday newspapers throughout the world.

Writer Lee Falk (who also pens "Mandrake, the Magician" for the same syndicate) has worked with a suc-

"Oath of the Skull", swearing to devote his life to the extinction of piracy in general and the dreaded Singh Brotherhood in particular. Establishing his headquarters among the Bandar pygmies of the "Deep Woods," he has continued to mete out grim punishment to the wrongdoers of the world aided by his devoted wolf-dog, Devil. The robes and Skull Ring of the Phantom are ceremoniously handed down from father to son, generation by generation, in order to create the illusion among the jungle-folk that the *Phantom can never die!* The romantic interest of the current Phantom is provided by Diana Palmer, a wealthy sportswoman.



Attacked by thugs on a jungle suspension bridge, the Phantom fights for life!

So you can see that with such an intriguing character, how could Columbia miss? For their fifteen-episode serial, the studio assigned a battery of writers—Leslie J. Swaback, Morgan B. Cox, Victor McLeod and Sherman Lowe—to concoct a full share of exciting, hair-raising, spine-tingling situations amidst the dense tropical foliage. And that they did, as evidenced by the titillating titles given to each of the chapters: "The Sign of the Skull," "The Man Who Never Dies," "A Traitor's Code," "The Seat of Judgment," "The Ghost Who Walks," "Jungle Whispers," "The Mystery Well," "In Quest of the Keys," "The Fire Princess," "The Chamber of Death," "The Emerald Key," "The Fangs of the Beast," "The Road to Zolox," "The Lost City," and "Peace in the Jungle."

The screenplay's opening has the Phantom being killed by an underling of Dr. Bremmer (Kenneth MacDonald) after which his son, Godfrey Prescott (Tom Tyler), becomes the new Phantom. He is helped by Sooba and Moku, both faithful servants.

In Sui Pana, Professor Davidson (the same Frank Shannon who played Dr. Zarkov in the Flash Gordon serials) and his niece, Diana (Jeanne Bates), prepare an expedition into the jungle aided by Byron Andrews (Guy Kingsford). Davidson possesses three ivory pieces, or keys, to a map and Singapore Smith (Joe Devlin), a local crook, has an additional three pieces. They discover that the six fit together but need a seventh—in the center—to complete the map which shows the location of the lost city of Zolox.

Smith steals Davidson's keys which are later recovered and the search for the seventh is a long and hazardous one for the Phantom and his friends. They are thwarted in their efforts by the secret machinations of Dr. Bremmer who is furtively building an airbase and wants to keep strangers away from the lost city.

During the ensuing chapters, the Phantom, in a series of blood-curdling climaxes, narrowly escapes death from alligators, a gorilla, explosions, poison gas, a collapsing

bridge, drowning, an avalanche, a blazing pit, a maddened lion, and the inevitable descending spikes! Finally reaching the domain of Tarter, a tyrant who is said to possess the seventh key, the Phantom and his party are captured.

The Phantom gains Tarter's confidence, however, and the chief promises to release his friends if the Phantom will fight their local champion. Agreeing, the Phantom enters an arena and is soon confronted by a huge gorilla from whose neck is suspended the seventh key!

Battling desperately, the Phantom kills the beast and Tarter, true to his word, frees his captives. Using the key to complete the map, they locate the city of Zolox where, during a fight, the Phantom is nearly killed in an explosion. Dr. Bremmer, believing him dead, dresses one of his own men as the Phantom and attempts to dupe the local natives into helping him on his airport construction.

The reappearance of the Phantom exposes Bremmer's trickery and the natives turn upon him and his men, killing them. And so, as the cliff-hanger ends, the Phantom has once again restored peace in the jungle!

The film was directed by the late B. Reeves "Breezy" Eason who was long rated one of Hollywood's top action experts. A one-time stuntman, Eason had handled many films, notably Westerns and serials, on his own but achieved his greatest successes as a "second-unit director" staging massive action sequences for large scale productions. Some of these major screen classics made unforgettable as a result of Breezy's work are the silent BEN-HUR, GONE WITH THE WIND, the original CIMARRON, SERGEANT YORK, THE ADVENTURES OF ROBIN HOOD, DUEL IN THE SUN and THE CHARGE OF THE LIGHT BRIGADE.

All of these plus factors went into the making of THE PHANTOM—character, script, star, director—and it is to be hoped that someday the film will be re-shown so that new audiences may thrill to the celluloid exploits of this ageless hero of the comic page!

END

Another
narrow
escape
taken
in
stride
by
the
mighty
"Ghost
Who
Walks"



PART II CONCLUSION

REPUBLIC STUDIOS: HOLLYWOOD THRILL FACTORY

article by Sam Sherman



Exciting scenes from exciting movies: (left and lower right) Action from Ralph Byrd's 1937 serial classic—*DICK TRACY*; (above center) Dick Purcell as the 1943 comic book adventure hero—*CAPTAIN AMERICA*; and (above right) Clayton Moore wrestles gun away from Drew Allen in *G-MEN NEVER FORGET*, a 1948 serial.

After its 1935 formation, Republic Pictures (headed by Herbert J. Yates) embarked upon an extensive program of Westerns, serials and second features, or program pictures as they were called. Most independent and major productions of this type were lacking in many areas. The independent studios made their films so cheaply that their "quick buck" look and crude production scared many exhibitors in the big cities away from them. The major studios made these "lower level" pictures to cash in on the markets the independents were getting, but they too missed the mark. The new Republic on the other hand, was only making these films and so decided to raise their quality to a new high. Bigger casts, polished production, superior direction and spectacular action all served to open up completely new markets for the Republic films. New York City theatres hooked them one after another, as was the case all over the country (and abroad too). Action was now a class item.

Serials such as *THE LONE RANGER*, *THE FIGHTING DEVIL DOGS*, *DAREDEVILS OF THE RED CIRCLE*, *THE LONE RANGER RIDES AGAIN*, *MYSTERIOUS DR. SATAN*, *DICK TRACY RETURNS* and *DRUMS OF FU MANCHU* all played to audiences that were rarely exposed to serials before. In this way the additional audiences justified the higher budgets spent in production. After achieving success with Westerns (Gene Autry series, Three Mesquitos series) and program pictures, Yates decided to turn his company in the direction of the large budget major features. Starting out with *ARMY GIRL* in 1938, which starred Preston Foster and Madge Evans, he followed up with *MAN OF CONQUEST* (1939) with Richard Dix and *DARK COMMAND* (1940) with John Wayne. They had now started to compete in an area that was completely new to them. Could Republic buck the major studios? Specializing in small films was one thing, but fighting the theatre-circuit-owning major companies was another. With rare exception, Republic's main revenues were to come from their comparatively smaller productions.

Herbert J. Yates, founder and former head of Republic Pictures, has always been under heavy criticism. A dynamic individual, his word was martial law at the studio. He made enemies, but also made innumerable top notch films and a lot of money for his firm. All Republic productions were directly supervised by Yates. His so-called "producers" received only *Associate Producer* credit on the films as he was the actual producer of most of Republic's output. He passed on casts, stories, locations, direction and technical work—the films were successful. We will not attempt to defend or condemn him here, only to state that



Director Fred Brannan shows Ray Barcroft and Clayton Moore how to stage a realistic fight for *G-MEN NEVER FORGET*.

Stuntman Tam Steele meets the end of his villainy in *TRADER TOM OF THE CHINA SEAS*, a 1954 serial..





"The Lightning" (Hugh Sothern), his adopted daughter (Eleanor Stewart) and his assistant (John Piccorri) in a tense moment from an all-time chapter-play classic **THE FIGHTING DEVIL DOGS** (1938).



Vera Rolston as she appeared in **STORM OVER USBON** a 1944 feature.



Republic's entire roster of Western stars turned out in full strength for Roy Rogers' 1945 **BELLS OF ROSARITA**. Featured as "guest stars" in the film, the movie cowboys helped Roy Rogers clean up Grant Withers' lawless gang and staged a special circus. Shown in the photo (left to right) are: Bill Elliott, Bob Livingston, Don Barry, Roy Rogers, Allan Lane and Sunset Carson. It is interesting to note that Bob Livingston and Don Barry were "pressed into service" for this movie. Both had graduated to major, non-Western productions and neither was starring in a regular Western series when **BELLS OF ROSARITA** was made.

he was the one guiding factor in the rise of Republic.

This question has been asked repeatedly: What happened to Republic Pictures in the 1950's? Praised by some as Hollywood's most efficient studio, their mass production methods of filming action product should have made them the leading TV film producers in the business. Drawing upon a vast library of exciting stock footage, a limitless number of television films could have been created. Only one series—STORIES OF THE CENTURY with Jim Davis, demonstrated their fabulous potential in this field. Utilizing their best Western footage in an historical manner, the show tied Jim Davis in with numerous well known incidents in the real old West. An excellent series, it earned the TV Emmy award for Republic.



The emergence of Vera Ralston as Republic's leading female star, has been cited by some as the main reason for the firm's downfall as a producing entity. This couldn't be further from the truth. The inability of the company to keep up with the rapidly changing times is closer to actual fact. A Czechoslovakian skating champion, Vera Ralston became an American citizen in 1941 and shortly thereafter became firmly established at Republic. She played opposite most of the studio's leading male stars in a wide variety of films. Some of her co-stars included: John Wayne, Rod Cameron, Richard Arlen, Boh Livingston, Fred MacMurray, George Brent and John Carroll. She was never as had an actress as her detractors would make you think. It was impossible for her (just as it would have been for many other actresses) to enact the wide assortment of roles given her in some less than adequate scripts. In one Western she played Bill Elliott's daughter, her accent being conveniently explained away as she "went to school in Europe."

In Republic's darker days in the late 1950's, a stockholders' fight with Yates resulted in Vera Ralston's name being removed from all advertising on the already released SPOILERS OF THE FOREST which co-starred Rod Cameron. When the film played New York's 42nd Street, Vera Ralston's name was passed over on all



Lon Choney Jr. and C. Montague Shaw prepare their lethal robots for some new excitement in UNDERSEA KINGDOM (1936 serial).

A thrilling tank to train transfer from DICK TRACY RETURNS, a 1938 cliffhanger. The tank in this sequence was one of those Republic used in their first 'major' production, 1938's ARMY GIRL.



Stuntman Ken Terrell swings into action against hero Allan Lane in THE TIGER WOMAN (1944 serial).





Republic's later years saw a decline in originality and a recourse to stock footage from earlier productions around which entire new films were designed. Their last serial, **KING OF THE CARNIVAL** (1955) is a good example of this type of procedure. Harry Lauter and Fran Bennett (above) wear circus trapeze artists' outfits from 1937 movie, so that new closeup scenes of them will match spectacular footage lifted from the old film. Bob Livingston and June Travis (below) were the original stars of 1937's **CIRCUS GIRL**.



stills and posters in one of the most asinine moves connected with this situation. Vera had a fan following and was not exactly incompetent as an actress in all the films she made. Had she been as bad as her critics claim, she never would have made as many starring films as she did in her more than fifteen years in the movies.

One reason for Republic's collapse was television. The large library of old films that they sold to television in the early 1950's represented the first such major package to be sold to TV. Theatre men, feeling that current Republic Productions would also soon be on free television, put up an opposition to the renting of Republic films. This coming at a time when their improved *Trucolor* and *Natarama* widescreen process were being used to the hilt. Such major productions as Frank Lloyd's **THE LAST COMMAND**, did not receive the playdates they should have gotten. This situation, coupled with the drastic rise in production costs and the lack of a firm TV production program, soon resulted in Yates and his associates selling their company to Los Angeles industrialist Victor Carter.

The Carter administration decided not to continue making new films for theatres or TV. The Consolidated Film Industries Labs would be operated as in the past and the studio made available for TV and theatrical production rentals. The studio's major rental client being the late Dick Powell's Four Star Television. With new administrative operations in effect, the company was once more put on solid ground. Old films (many of which had not seen TV showings) were made available for televising and theatrical re-release. However, other big deals had been in the wind and the news broke in the May 6, 1963 issue of *Radio-Television Daily* with the following headline: **10-YR. DEAL GIVES CBS KEY TO REPUBLIC'S LOT**. The property, valued at close to \$10 million, has been taken over by CBS with a 10 year lease and an option to buy after that time. The name Republic will come down and the studio is to be titled *Studio Center*. Four Star will remain on the lot via a new deal they have negotiated.

It is now that the long-time detractors of the Republic operation may finally have their eyes opened. The studio ranks as one of Hollywood's finest. Its technical facilities far superior to those of other major studios. As other studios (even some majors) are currently available for lease, rental and possible sale, would the mammoth Columbia Broadcasting System select Republic if there weren't some decided advantages there? (The price is not the deciding factor—the facilities are.)

An era has ended, but the glories that were live on for future generations through the mechanical marvel of the motion picture. **END**

ANNOUNCING
**FAMOUS
 MONSTERS**
 OF FILMLAND
1964
YEAR-BOOK

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*Right: Preparing for a turning point in his early career, the big fight in **THE CROWD ROARS**. Below: Captain Matt Holbrook of TV's **THE DETECTIVES**, a modern criminal expert, and the rough and ready Robert of 1943's **BATAAN**.*



ROBERT TAYLOR

After thirty years in front of the cameras, this modern Sir Galahad still reigns supreme. A dynamic personality, he has successfully portrayed an endless variety of screen characters. Soldier, Lover, Cowboy and Knight are but mere dramatic types, however, Robert Taylor can bring all these and more to life—he is in short, an accomplished actor.

Today, as the motion picture industry faces change after change, we are in danger of forgetting the glories that were. Currently there is talk of three of Hollywood's giant studios banding together into one mammoth operation. The end of an era? Yes! The end of the movies? No! The old tricks of the business are failing and new ones must be devised. Yesterday's fantastic publicity gimmicks today seem ludicrous in the light of a smarter, more educated (perhaps partially by TV) mass society. The flash-in-the-pan actor or actress, who was the sole creation of publicity, currently doesn't stand a chance in the world. We expect more of our performers now and they either deliver the goods or else.

Robert Taylor has more than proven himself as one of our more capable dramatic performers. Although he entered the movies as an actor, he was soon given a big public relations buildup and emerged as Hollywood's male *Garbo*. Women all over the world went wild over romantic Robert and this was just the impression the studio desired. This in turn led to some infantile speculation to the effect that Bob was okay in the boudoir but less than adequate on the battlefield. So, like a medieval Knight riding out to meet the omnipresent Dragon, Robert Taylor headed for the boxing ring, untamed frontier, jungle, underworld and even World War I (in real life), where he established himself as a rugged, two-fisted individual who was more than able to meet the challenges of life and publicity alike.

On August 5, 1911, Filley, Nebraska received a new addition to her population, in the personage of one Spangler Arlington Brugh. Born into a physician's family, the future Robert Taylor was sometimes known as "Doc Brugh." This was due to his interest in becoming a doctor which later changed to becoming a lawyer and then to becoming a concert cellist. After spending his formative years in Beatrice, Nebraska, Bob moved to Crete, Nebraska where he attended Doane College.

During his Christmas and summer vacations, he enjoyed a brief career on radio (1930-31) as a member of the "Fly Swatters." Bob played cello and also sang in this trio, which at times extolled the merits of a contemporary insecticide. This all took place through the courtesy of station KMMJ in Clay Center, Nebraska. Moving to California to attend Pomona College (which

he graduated from in 1933), this future matinee idol turned to acting. Officially, Robert Taylor was discovered for the movies by MGM casting director Ben Piazza, who spotted him in a Pomona College production of *JOURNEY'S END*. At this time he joined the select ranks of the MGM talent nursery where many future stars spent their early days.

Back in 1933, Metro was going strong in the area of developing new leading men. They searched little theatre groups, schools and other breeding places for embryonic male stars. Good examples of MGM discoveries at the time included: James Stewart, William Henry, Robert Livingston, William Tannen, Dennis Morgan and of course, Robert Taylor. For these young hopefuls the studio provided long hours of hard work. They appeared in small roles in big films; they were "test boys," helping young actresses through the ordeals of their first screen tests; and they studied, studied and studied!

In the course of researching this story, we came upon several old "fan scrapbooks" that were kept on Robert Taylor 20 years ago. One provided a quite unusual item of unknown origin, in the form of clippings from an interview with Bob Livingston (former MGM actor who later attained fame at Republic) on the subject of those early days at Metro. It read:

Bob Taylor was turned down for a small role in a play in which Bob Livingston was playing the lead. The two became pals over this incident. And when Metro-Goldwyn-Mayer signed Bob (Livingston) to a long-term contract at \$75 a week, they signed Bob Taylor ditto at \$35. And Dennis Morgan at \$50. The interviewer then quoted Robert Livingston as follows: "Bob Taylor and I were both getting the nod at Metro for star grooming. There were rumors that Montgomery and Gable and other top major stars were dissatisfied. That new stars were to be groomed for top spots. It was all friendly rivalry. We had a 'Grievance Table' in the studio commissary. One day at lunch, Bob Taylor came in waving a telegram. He was to report for a top role in SOCIETY DOCTOR." That was the turning point in the career of Robert Taylor and the step which led him to international stardom. SOCIETY DOCTOR (originally known as ONLY EIGHT HOURS) was not his first major role



The handsome profile that launched a great career—young Bob Taylor romances Mory Corliss in his "first" film, the 1934 Fox production of *HANDY ANDY*, which starred Will Rogers.

however, earlier parts also had the interest values which often launch stars. His first official screen role was in 1934's *HANDY ANDY*. This film starred Will Rogers and was made with Bob Taylor on loan-out to Fox Studios. Metro also loaned him to Universal and featured him (and pal Livingston) in the big Wallace Beery epic, *WEST POINT OF THE AIR*. This film did not turn the trick.

MGM studio executives then decided to go into production on a new series of short subjects—*CRIME DOES NOT PAY*. Through the years (1935-47) the 48 two-reel films in this group have served to boost many well known performers. They have also received Academy Award nominations, in addition to a special award for the series itself. The first one, *BURIED LOOT* (1935 release), established the pattern for the high quality films. Young Bill Tannen (now a prominent character actor) appeared as the "MGM Crime Reporter," and proceeded to tell the story of a bank teller (Robert Taylor) who had embezzled \$200,000, planning to serve his time in jail and then recover the money. In this early film Robert Taylor's outstanding performance showed great promise for the future. A fugitive from the law, he

burns his face with acid to horribly change his appearance. This was quite a novel scene, directed in realistic style for 1935. As the law began to close in on Bob Taylor, Metro readied their reserve of young leading men for the catch. Following him at every turn was undercover man Bob Livingston, who, aided in the last scenes by James Ellison finally solved the case. "Crime Reporter" Tannen ended this unique film, which more than any other of Robert Taylor's earliest efforts preaged his strong dramatic roles in *JOHNNY RAGER*, *ROGUE COP* and tv's *THE DETECTIVES*. Of course, Bob changed over to the good side of the law!

With television currently in the throes of the TV *Doctor Delirium*, it is interesting to look back to 1935's *SOCIETY DOCTOR*, a film that contained quite a bit of what is thought to be new entertainment today. The New York Times reviewed the film on February 4, 1935 and listed Chester Morris, Virginia Bruce and Robert Taylor at the head of the cast. The reviewer took note of the film's young intern and stated: ".....a promising newcomer, Robert Taylor." With these words a career was launched.

On January 29, 1935, Ed Sullivan

quoted Robert Taylor in his nationally syndicated column as follows:

"Then they (MGM) told me to go down to San Antonio for *WEST POINT OF THE AIR*. I was to have a speaking part in it—one line. So I did my one line, got in a plane and came back for *SOCIETY DOCTOR*. I've never been able to understand what happened to me in that picture. Chester Morris was in it, and his easy way of working relaxed me for the first time. He was grand to me. So was director George Seitz. At any event, for the first time in front of a camera, I stopped being stiff and awkward."

The big brass at Metro now became aware of the hot property they had under contract. They starred him and the public took strongly to the Nebraskan performer. Universal, planning a big dramatic production, *MAGNIFICENT OBSESSION*, borrowed Bob for a co-star role with Irene Dunne. Two years later (April 26, 1937), both Taylor and Dunne recreated their roles for the Lux Radio Theatre, this time under the guidance of Cecil B. DeMille.

One right after another big things were happening for Bob. *CAMILLE* with Greta Garbo helped push the Taylor romance legend into the foreground. All his studio portraits were glamorously shot, as were his scenes in the films themselves. A successful formula, the romances of actors and actresses with the public have always paid off handsomely. Robert Taylor's affair with his audience, through the medium of the motion picture, gained for him one of the largest fan followings that any personality has ever enjoyed. This being quite an unusual type of following for an actor who

On the other side of the law, Robert Taylor tried to obtain the rewards of *BURIED LOOT*, in the first "Crime Does Not Pay" short subject.



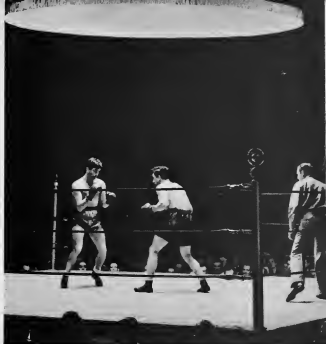
has stated many times that he would rather make a Western than any other type of film.

In 1938 a different type of turning point came into this star's career. He was to make *THE CROWD ROARS*, a boxing story. Planned like so many other major films, the studio tried their best to keep their actors away from too much violence or action, an understandable situation when one considers the amount of money invested in the stars and their productions. However, Bob Taylor had his own ideas, ones which helped make *THE CROWD ROARS* a screen classic.

On August 7, 1938 the *New York Journal American* carried the following headline: **BOB TAYLOR PUTS UP A REAL FIGHT, TRAINS HARD FOR "CROWD ROARS."** Writer Regina Crewes interviewed Bob, who brought out some interesting behind-the-scenes information on the film's production:

"Well when I read over the script for this picture, I was enthusiastic about the part. Only, I decided I wouldn't just give an imitation of a fighter; I'd be one. So after I talked with Thorpe (director Richard Thorpe who went on to do numerous Taylor pictures) we agreed if I turned my ranch into training quarters and trained with some real professionals, I might emerge a genuine fighter. I learned to duck, to weave, to watch my footwork, to lead with my left and eventually to take the offensive. When it was all over Perroni (professional Patsy Perroni, who trained him and fought eight rounds with him in the film's final bout) confided to me that in all the training he ever did for fights, he never worked as hard as he had for

More recently the nemesis of evil-doers, the handsome star plays a mature role in 1962's THE DETECTIVES. The years have treated him kindly.



Refusing doubles, Bob staged a fabulous fight with professional boxer Patsy Perroni in *THE CROWD ROARS*.

this picture, which made me feel good."

The film went on to become a big success for MGM and later they remade it as *KILLER MCCOY* (in 1947) with Mickey Rooney in the Robert Taylor part. The action movie fans who might have criticized Bob before *THE CROWD ROARS*, now all took seats in his corner—he had won over a dual audience, *romance and action*. His films started to dish out double doses of love and adventure. Hard riding, hard fighting Bob scaled the heights of universal popularity. In *STAND UP AND FIGHT* he did just that as he challenged rascal stagecoach man Wallace Berry, who was out to defeat Taylor's railroad-oriented plans. *WATERLOO BRIDGE* was a sensitive remake of the Mae Clarke-Douglass Montgomery classic and provided Bob and Vivien Leigh with a dramatic story of love-in-conflict and war. When asked by Johnny Carson (on NBC-TV's *TONIGHT SHOW*—May 17, 1963) which film he felt had furnished his best role, Robert Taylor replied: *"WATERLOO BRIDGE."*

In the 1940 production of *ESCAPE*, Bob was teamed with Norma Shearer and Nazimova in a tense dramatic story dealing with the Nazi terror. As an artist trying to aid his mother in an escape from a Nazi concentration

camp, he utilizes a drug, which simulates death, to spirit her out beneath the ever vigilant eyes of the Gestapo. A suspense filled movie, the tension doesn't let up until the principal characters find security in Switzerland. When 1941 rolled around, the release of *BILLY THE KID* proved without a doubt that Bob was tops in his favorite film form—the *Western*! The movie was colorfully advertised and the catchlines utilized in the ads served to anticipate the type of thrill-packed adventure that awaited fans of rough and ready entertainment: *BULLETS HIS ONLY LAW! REVENGE HIS ONLY RULE!... RUTHLESS KILLER... OR VIGILANTE OF VENGEANCE!... When six-shooters ruled the Last Frontier, Billy the Kid rode his reckless romantic way! A real-life story roars to the screen!... To his enemies he was a scourge with a gun that barked death! To his friends he was the Robin Hood of the West!... HE WROTE HISTORY IN GUNSMOKE!*

Bob played Billy the Kid as a gunman with a code of ethics. He would not draw on an unarmed man and refused a job to oppress small ranchers. In this way he decides to side in with the underdogs and calls for mass action to clean out the huge cattle "combine." At the end, he is beaten to the



Tough Brian Danlevy and Western star Kermit Maynard restrain the hot blooded BILLY THE KID in this scene from the 1941 classic.

The modern Robert Taylor treats DETECTIVES guest star Edward G. Robinson a little differently than he did co-star Wallace Beery in 1939's STAND UP AND FIGHT. Script and production technique changes have extended into all forms of filmed entertainment.



draw by a former friend (Brian Danlevy) in one of the screen's most memorable hot leather scenes. It is interesting to note that Bob received top production and casting in BILLY THE KID. Instead of imposing Western parts on major actors who usually look uncomfortable in them, MGM chose veterans of the outdoor arena to back up their star. Kermit Maynard, Big Boy Williams, Lon Chaney Jr., Grant Withers, Chill Wills, Dick Curtis, Ted Adams and Cy Kendall, all superb veterans of the sage, aided real Westerner Bob Taylor in bringing Technicolor thrills to millions of city dwellers.

JOHNNY EAGER, STAND BY FOR ACTION and BATAAN gave Robert Taylor more than his share of filmic excitement before his entry into the armed services. An expert pilot, he had piled up 108 flying hours (50 of them solo) before the United States entered World War II. This made him a natural for air service and after additional intensive training at the New Orleans Naval Air Station he emerged as one of our top flying instructors. From this Bob entered the Naval Transport Service where he was kept quite busy until the war was over. During this time he served as narrator for Louis de Rochemont's THE FIGHTING LADY (20th Century Fox release) an exciting documentary filmed under fire.

After the war, many facets of life began to change. So it was with the movies. Films like HIGH WALL gave Bob Taylor a new type of undertaking and he rose to the occasion. No longer just a two-fisted adventurer or a romantic idol, he had to demonstrate his dramatic skill in this story of a mentally troubled individual. It was with the start of the 1950's that the spectacle film, which is so popular today, came into its own. QUO VADIS, IVANHOE and KNIGHTS OF THE ROUND TABLE are three of the best movies in this category and Robert Taylor's presence in the productions had much to do with their high quality and popularity.

1952's ABOVE AND BEYOND (rated by Film Daily: "by all standards an important, exceptional picture.") was a unique personal story of the man who piloted the plane that dropped the atom bomb on Hiroshima. The conflicts and problems surrounding this situation provided another success to the Taylor list of dramatic triumphs. More than just a capable actor, Robert Taylor has the ability that places him in film's first ranks. He was under continuous contract to one studio (MGM) for a longer period than any other actor has ever been (from 1934-1958). Currently, he is free for independent production work, although his busy schedule hardly allows him the time he used to have.

As the star of Four Star Television's THE DETECTIVES, Bob placed high in the network ratings race for three

seasons. The show ran two years in half hour format on ABC-TV and the third year (which ended in June 1962) in hour format on NBC-TV. A polished series, Bob Taylor enacted the role of Captain Matt Hollbrook, head of a big city police team. Currently in syndication throughout numerous domestic and world markets, some episodes have been edited into feature length form and run theatrically in foreign situations. A part owner of the series, Bob is one of the many stars who received considerable business dealings through the hand of the late Dick Powell. Having a percentage of THE DETECTIVES, he stands to realize a larger return than a flat sum acting fee could have brought him. Of course, to agree to this at the start of an untried series is a gamble for a major star. However, Four Star's record on TV more than speaks for itself. An interesting sidelight to this series is the fact that Bob Taylor's wife (the former Ursula Theiss) appeared as his romantic interest, reporter Lisa Bonay in a group of the half hour shows.

At the present time, Robert Taylor is busily working on his new (fall 1963 start) Four Star—NBC series. Dealing with the problems of the Department of Health, Education and Welfare, this show promises to deliver a new slant in dramatic television entertainment.

Actor, *Matinee Idol* and *Adventure Star*, Robert Taylor rates high in anyone's book.

END



Action, tense drama and intrigue await Bob Taylor fans on THE DETECTIVES. The series is currently syndicated to domestic TV and foreign markets, in addition to several theatrical releases (as feature films) abroad.

ROBERT TAYLOR's Motion Pictures (To Date)

All the films listed below are MGM pictures except where noted otherwise. Names next to the titles are players who were top-casted with Taylor in each movie.

1934
HANDY ANDY (Fox) Will Rogers
THERE'S ALWAYS TOMORROW
(Universal) Frank Morgan
A WICKED WOMAN Jean Parker
WEST POINT OF THE AIR Wallace
Berry
1935
BURIED LOOT "Crime Does Not Pay"
short
SOCIETY DOCTOR Chester Morris
MURDER IN THE FLEET Jean Parker
BROADWAY MELODY OF 1936
Eleanor Powell
MAGNIFICENT OBSESSION
(Universal) Irene Dunne
1936
SMALL TOWN GIRL Janet Gaynor
PRIVATE NUMBER (20th Century Fox)
Loretta Young
THE GORGEOUS HUSSY Joan Caulfield
HIS BROTHER'S WIFE Barbara
Stanwyck
CAMILLE Greta Garbo
1937
PERSONAL PROPERTY Jean Harlow
THIS IS MY AFFAIR (20th Century
Fox) Barbara Stanwyck
BROADWAY MELODY OF 1938
(Eleanor Powell)
1938
A YANK AT OXFORD Janet Gaynor
THREE COMRADES Margaret Sullivan
THE CROWD ROARS Edward Arnold

1938
STAND UP AND FIGHT Wallace Berry
LUCKY NIGHT Myrna Loy
LADY OF THE TROPICS Hedy Lamarr
REMEMBER? Greer Garson
1940
WATERLOO BRIDGE Vivien Leigh
ESCAPE Norma Shearer
FLIGHT COMMAND Ruth Hussey
1941
BILLY THE KID Brian Donlevy
WHEN LADIES MEET Joan Crawford
JOHNNY EAGER Lane Turner
1942
HER CARDBOARD LOVER Norma
Shearer
STAND BY FOR ACTION Brian Donlevy
1943
THE YOUNGEST PROFESSION Lane
Turner & "guest stars"
BATAAN George Murphy
SONG OF RUSSIA Susan Peters
1945
THE FIGHTING LADY (de Rochemont
20th Century Fox) Nantien
1946
UNDERCURRENT Katherine Hepburn
1947
HIGH WALL Audrey Totter
1948
THE SECRET LAND Narration
1949
THE BRIBE Ava Gardner
AMBUSH Arlene Dahl
1950
CONSPIRATOR Elizabeth Taylor
DEVIL'S DOORWAY Louis Calhern
1951
QUO VADIS? Deborah Kerr
WESTWARD THE WOMEN Denise
Darrat

1952
IVANHOE Elizabeth Taylor
ABOVE AND BEYOND Eleanor Parker
1953
I LOVE MELVIN Donald O'Connor
RIDE VAQUERO Ava Gardner
ALL THE BROTHERS WERE VALIANT
Stewart Granger
KNIGHTS OF THE ROUND TABLE Ava
Gardner
1954
ROGUE COP Janet Leigh
VALLEY OF THE KINGS Eleanor Parker
1955
MANY RIVERS TO CROSS Eleanor
Parker
QUENTIN DURWARD Kay Kendall
1956
THE LAST HUNT Stewart Granger
D-DAY THE SIXTH OF JUNE (20th
Century Fox) Richard Todd
THE POWER AND THE PRIZE Burt Reynolds
1957
TIP ON A DEAD JOCKEY Dorothy
Malone
1958
SADDLE THE WIND Julie London
THE LAW AND JAKE WADE Richard
 Widmark
PARTY GIRL Cyd Charisse
1959
THE HANGMAN (Paramount) Fess
Parker
HOUSE OF THE SEVEN HAWKS
Nicole Maury
1960
KILLERS OF SEVEN ARMO (Columbia)
Anthony Newley
1961
MIRACLE OF THE WHITE STALLIONS
(Disney-Buena Vista) Lili Palmer
CATTLE KING Joan Caulfield

THE AGE OF STUNT MEN

**Dave Sharpe has
provided a full share
of the screen's most
actionful moments!**



screen thrills illustrated



Opposite page: David Sharpe in full cowboy-hero regalia as a fighting member of Monogram's "Range Busters". This page, top to bottom: Young Dave of the early 30's; Villain Dave in Republic's *G-MEN NEVER FORGET* (1948) preparing to give star Clayton Moore something to remember as George Magrill looks on; Mustachioed Dave in 1953; Slugging Dave with Chief Thundercloud and LeRoy Mason in Ed Finney's 1941 wild horse drama *SILVER STALLION*; Stuntman Dave doubling for hero Clay Moore in *PERILS OF NYOKA* (1942).



David Sharpe, for years one of Hollywood's top and most-used stuntmen, has also had a prominent, though less important, career as an actor. Whether in leading or character parts, Dave has enlivened the proceedings in many an action film and serial.

Originally a St. Louis boy, Dave grew up in the film capital where he began motion picture work at a tender age. While not attracting too much attention as a child performer in silent pictures, his name did come to mean something in the early thirties; notably in a series of Hal Roach two-reel comedies about the mis-adventures of *THE BOY FRIENDS*. Also appearing in these shorts were some of Roach's growing up, former "Our Gang" kids such as Mary Kornman and Mickey Daniels. Dave's athletic background as a national tumbling champ stood him in good stead whenever these scripts called for pratfalls and everyone knows how often this happens in a Roach concoction!

In 1934 Dave starred in a series of two-reel outdoor films with "Flash, the wonder dog." Typical of these is *WILD WATERS* which deals with a group of dam-building grafters who, facing exposure, blow up their own project, placing the blame on innocent Dave. Very cheaply made, most of the footage was shot silent using some early Lee Zahler music as cover-up, and what actual sound recording was done is of extremely poor quality. Despite these shortcomings, however, the film does have one all-important essential and that is *action all the way!* Photographed on a real dam site, the film provided ample opportunity for Dave to demonstrate the beginnings of his great stunt talent.

These featurettes were produced by William "Billy" Berke who specialized in making inexpensive films for the independent market. Berke then attempted a series of "Young Friends" features with Sharpe and his "Boy Friends" co-stars, Mary and Mickey. Only three were made—*ADVENTUROUS KNIGHTS*, *ROARING ROADS* and *A SOCIAL ERROR*—but the pics completed furnished Dave with a chance to show off his talent in still another field—writing. Yes, dynamic David penned some of the scripts on these!

Dave performed in many Western features and it seems that at one time or another he played either the brother or close pal of just about every cowboy star active at the time. To name a few, he was with Harry Carey in *GHOST TOWN*, Bob Custer in *SANTA FE RIDES*, Rex Bell in *IDAHO KID*, Kermit Maynard in *GALLOPING DYNAMITE*, Jack Perrin in *GUN GRIT* and *DESERT JUSTICE*, Fred Scott in *MELODY OF THE PLAINS*, Tom Keene in *DRUMS OF DESTINY*, *THE LAW COMMANDS*, and *WHERE TRAILS DIVIDE*, Jack Randall in *COVERED WAGON TRAILS* and Bob Steele in *DOOMED AT SUN-DOWN*.

Dave's reputation as a stuntman really began to grow at Republic in the late thirties. There, in addition to starring as one of the three *DARE-*



Stuntman vs. Stuntman! Range Buster Dave clips fellow daredevil Tom Steele in Monogram's wartime Western TEXAS TO BATAAN.

This time on the receiving end, Sharpe fakes a proper reaction to Ray Rogers' smashing right to the jaw!



DEVILS OF THE RED CIRCLE, he also doubled and sometimes acted in numerous other features and serials such as the classics: LONE RANGER RIDES AGAIN, DICK TRACY'S G-Men, ADVENTURES OF RED RYDER, MYSTERIOUS DR. SATAN, ADVENTURES OF CAPTAIN MARVEL, JUNGLE GIRL, KING OF THE TEXAS RANGERS, DICK TRACY VS. CRIME, INC., SPY SMASHER and PERILS OF NYOKA. In some of these, such as NYOKA, Dave's abilities were used so fully that at times he even doubled for Kay Aldridge, the heroine!

Veteran producer Ed Finney gave Sharpe perhaps his most impressive leading role of all. This was in Monogram's SILVERSTALLION in 1941. Finney himself directed this horse-and-dog drama in which Dave, LeRoy Mason and Chief Thundercloud were pictured as rowdy, but lovable, horse thieves. Dave was given many chances to exhibit his riding and fighting skills and he also threw in some mighty fancy gunplay to boot!

When Ray "Crash" Corrigan temporarily left the "Range Buster" trio in 1942, his spot between John "Dusty" King and Max "Allibi" Terbone was filled by David "Davey" Sharpe. In four pictures, TEXAS TO BATAAN, TRAIL RIDERS, TWO-FISTED JUSTICE and HAUNTED RANCH, these three carried on the serio-comic adventures of Monogram's version of the "Three Mesquites." By the time the last one was filmed, Dave was going into the Army; so in HAUNTED RANCH the reason given for his departure was that he was leaving to join Teddy Roosevelt's Rough Riders!

Upon his discharge, Dave returned to his work in front of the cameras. A notable post-war role was in PIC's COLORADO SERENADE (1946). In this Cinecolor-ed adventure, Sharpe played "Nevada", a flashy gunman whom star Eddie Dean thought to be a crook until the last reel when he was revealed as an undercover agent. The climax of the film was a terrific fight scene in a saloon with Dave scrambling all over the place, diving from balconies, etc.

Three years later, Sharpe helped bring screen life to the mysterious flying hero seen for the first time in KING OF THE ROCKETMEN. His fabulous stunt work in conjunction with 'Captain Marvel-type' effects, succeeded in making the Rocketman one of filmdom's most exciting masked marvels; certainly the last great creation from Republic. The Rocketman character was later used in the serials RADAR MEN FROM THE MOON and ZOMBIES OF THE STRATOSPHERE and in the same studio's TV series COMMANDO CODY.

Now 53, Sharpe has not given up stunt work himself (as in the recent SIX BLACK HORSES) but devotes much of his time to the staging of film action sequences. A new career as a "second-unit director" seems to be in the making for Dave and, with such a background, we're sure he'll be one of the best!

END



Western star Bab Custer lends some roping assistance as Dave battles desperately in the 1935 Reliable production, **SANTA FE RIDES**.

screen thrills illustrated



"the mean
widdle kid..."

RED SKELTON

Television, Movies, Radio, the Stage, he's conquered them all with his special brand of humor. Red's bag of tricks is never empty as his amazing antics continue to entertain larger audiences year after year.

Lead ing a tough existence as a youngster, Red was forced early in life to fend for himself. Those hard days forged the determination to succeed within him and eventually he made it in a big way. His family background anticipated his later years—it all started when on July 18, 1913 in Vincennes, Indiana, Richard "Red" Skelton was born. His father, Joseph Skelton, who died two months before Red was born, was an internationally famous circus clown. With this heritage to entertain, young Red sold papers and sang in the streets to help support the family. Paid for his performances at the age of eight, he outgrew the rank of amateur.

Two years later an opportunity to join "Doc" Williams medicine show was just the thing for this juvenile performer. He played the ukelele and sang to attract attention to the "show." Once a

(Continued on page 30)





The many faces of Red Skelton all represent humor at its best. Clem Koddlehead (upper left) is one of his finest creations and certainly is a great contrast to the Skelton of 1948's **THE FULLER BRUSH MAN** (above). No matter who he is or how he appears, Red will always rank as one of comedy's royal rulers.



An extremely rare photo of Red with Ginger Rogers in his "first" movie, 1938's **HAVING A WONDERFUL TIME**.

Virginio Grey supplies the fancy footwork as Red crawls to international fame in his first starring film—**WHISTLING IN THE DARK**.



crowd had gathered the entertainment quieted down and the "Doc" went to work with his miracle elixirs. Red parted company with this outfit when the good doctor disappeared after promising free sets of silver to all paying customers. However, he didn't stop entertaining. Tent shows, vaudeville, burlesque and road companies with perpetual performances of **UNCLE TOM'S CABIN** all shared a common denominator in the guise of one R. Skelton. He was learning the business the hard way, but gaining valuable experience that few of our future entertainers may ever hope to hold a candle to.

Becoming a member of the Hagenbeck-Wallace Circus, Red made his professional debut in clown's makeup. From there he played night clubs and



Hollywood's hoppiest henpecked husband—**George Appleby**.

theatres with a doughbaust dunking routine that brought him his greatest success to that time. In 1938 he made his film debut in RKO Radio's **HAVING A WONDERFUL TIME**, which starred Douglas Fairbanks Jr., Ginger Rogers and a young lass named Lucille Ball.

After playing this first movie role Red was interviewed by Eileen Creelman of the *New York Sun*, who quoted him as follows on July 6, 1938:

"I was hammering down crates in a store over in Lawrenceville. This doctor came in. He wanted someone for his medicine show; and they told him that they had a boy downstairs who could do everything—sing, be funny, dance. Oh they thought I was terribly funny back in those ten year old days." Well, millions still think you're terribly funny Red, but now back to your movie debut: "And the thing that gets me is the way everyone thinks they get all tired making a picture. I do more work than that just for an audition or a free rehearsal. But they are all such nice people out there (Hollywood). Say, the couldn't have been nicer to me. Take Douglas Fairbanks Jr. for instance. He showed me all the ropes, always trying to help



Ann Rutherford and Red are WHISTLING IN DIXIE as they are heard on the "GRAPE-O-MIX CRIME HOUR." Our hero played the super sleuth known as "THE FOX."



The "fearless FOX" protects Virginia Gray and Ann Rutherford from the horrors that await them in WHISTLING IN THE DARK.

me. And Ginger Rogers, she's grand. She would help me with my own camera and got the regular cameramen to take pictures on the set for me. After all, that's all the show business there is any more. Vaudeville is gone. What is there left? Not much started to be left, however a new medium, Television, did come along and Red has been a high rated CBS Television Network fixture for over ten years now. How he got there though is another story.

As the legend goes, Mickey Rooney saw Red "forming in person and tipped the MCM studio officials off about his numerous abilities. They signed him to an exclusive contract and gave him an early role with Robert Taylor in FLIGHT COMMAND. Two medical melodramas with Lew Ayres followed—THE PEOPLE vs DR. KILDARE and DR. KILDARE'S WEDDING. Delighted with his work the Metro executives starred Red in his first lead role in WHISTLING IN THE DARK (1941). A smash first picture, two additional comedy triumphs in MAISIE GETS HER MAN and PANAMA HATTIE, both with Ann Sothern, also helped establish him with movie comedy fans.

On November 4, 1942 THE Exhibitor reviewed Red's WHISTLING IN DIXIE opening with the following headline: SKELTON DRAW WILL MAKE THE BIG DIFFERENCE. They then went on to speak about the film: Red Skelton is the Fox, ace air detective. With his sweetheart, Ann

Rutherford, whom he is about to marry, he takes a vacation in the south when Rutherford gets word from Diana Lewis, a sorority sister, that the latter needs help.... Skelton gets on the job, first trying to hide his identity, but his reputation is found out.... Skelton winds up a hero.... and the bad 'uns caught.

Following the success of WHISTLING IN THE DARK, this followup is bound to get into the better money, backed as it is by Skelton's radio draw and his appearance in some recent Metro movie pictures. With the customers wanting to laugh, and aided by a capable cast, there is no question but that this will more than satisfy. This is how theatre men throughout the country read about this comedy favorite over twenty years ago.

Conquering the movies, Red continued on the radio as a top star. One of his fabulous characters on the air was Junior, the mean wild kid. Millions of youngsters identified with Junior, a creation that Red didn't feel was too adaptable to visual TV. On November 3, 1962 Vernon Scott quoted Red in the New York World Telegram & Sun on radio's favorite youngster:

"My best memory of Junior isn't funny. At the end of one wartime radio show Junior told all the kids listening not to go to school the next day unless their parents gave them a dime to buy defense stamps. That week more defense stamps were bought in schools than ever before. The defense depart-

ment gave me a special award for that." Yes, the man who added "I dood it" to the English language has done quite a bit for his country and people all over the world. During World War II Red entered the Army and gave thousands of shows to boost the morale of soldiers from North Africa to England. Many are those who received a much needed lift in their lives from this man of unlimited faces and talents.

Cauliflower McPugg, Deadeye, George Appleby, San Fernando Red, Freddie the Freelander and of course Clem Kiddiddlehopper are just a few of Red's family Skeltons that appear on his CBS-TV show each week. One by one these characters demonstrate their own individual traits as they deal with life in their peculiar ways. As television has demanded so much time and effort, Red has been cutting down on his movie activities as of late. His most recent film role was as a "guest star" in Frank Sinatra's OCEAN'S ELEVEN for Warners in 1960. There has been talk about Red's doing a comedy filmed in Japan, however nothing seems to have been done along these lines.

An interesting note concerning Red's TV show is the fact that former actor, stuntman and Western star Dave O'Brien is one of his chief writers of long standing. Produced by a well organized team the Red Skelton Show can always be depended on to relieve one's blues. A master of his art, Red is a modern phenomenon.



A detective true to his name, "THE FOX" (Red Skelton) plans a sly maneuver. (From WHISTLING IN DIXIE)

The popular "Freddie the Freeloader" is one of Red's characters which utilizes his many observations of real people.



RED SKELTON'S

Feature Films (To Date)

All the films listed below are MGM pictures except where noted otherwise. Names next to the titles are players who were top-casted with Skelton in each movie.

1938

HAVING A WONDERFUL TIME: (RKO Radio) (Ginger Rogers)

1940

FLIGHT COMMAND: Robert Taylor

1941

THE PEOPLE VS. DR. KILDARE: Lew Ayres

LADY BE GOOD: Eleanor Powell

WHISTLING IN THE DARK: Ann Rutherford

DR. KILDARE'S WEDDING DAY:

Lew Ayres

1942

SHIPAHY: Eleanor Powell

MAISIE GETS HER MAN: Ann Sothern

PANAMA HATTIE: Ann Sothern

WHISTLING IN BROOKLYN: Ann Rutherford

1943

DUBARRY WAS A LADY: Lucille Ball

I DDDD IT: Eleanor Powell

WHISTLING IN BROOKLYN: Ann Rutherford

THOUSANDS CHEER: Judy Garland (All-Star production)

1944

BATHING BEAUTY: Esther Williams

1946

ZIEGFELD FOLLIES: Fred Astaire

(All-Star production)

THE SHOW-OFF: Marilyn Maxwell

1947

MERTON OF THE MOVIES: Virginia D'Brien

1948

THE FULLER BRUSH MAN: (Columbia)

Janet Blair

A SOUTHERN YANKEE: Arlene Dahl

1949

NEPTUNE'S DAUGHTER: Esther Williams

1950

THE YELLOW CAB MAN: Gloria De Haven

THREE LITTLE WORDS: Fred Astaire

WATCH THE BIRDIE: Arlene Dahl

1951

EXCUSE MY DUST: MacDonald Carey

TEXAS CARNIVAL: Esther Williams

1952

LOVELY TO LOOK AT: Kathryn Grayson

1953

THE CLOWN: Jane Greer

HALF A HERD: Jean Hagen

THE GREAT DIAMOND ROBBERY:

Cara Williams

1957

PUBLIC PIGED N NO. 1: (RKO-Universal) Vivian Blaine

1960

OCEAN'S ELEVEN: (Warners) Frank Sinatra

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TARZAN THE TERRIBLE #8



In search of Jane, Tarzan journeys to Pal-ul-don, a land forgotten by time, where prehistoric monsters' rage through the charms and forests.

TARZAN AND THE GOLDEN LION #9



Tarzan's kinship for beasts enables him to rear and train the magnificently savage lion Jaddala as his constant companion.

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He played many roles and played them all well. Whether the part called for a Royal Mountie, a super-hero of the comics, a fearless flying ace of the clouds or even a 3,000-year-old living mummy; it was all in the days work for this popular performer. But it is as a Western Star of the first magnitude that the world best remembers the late



TOM TYLER

A FLASHBACKS Special Feature by Bob Price

Acting was in Tom's blood from an early age. Born Vincent Markowski in Port Henry, New York on August 9, 1903, his family later moved to Detroit, Michigan, where Tom as a teen-ager used all his spending money to buy makeup kits. His father, a factory worker, thought Tom's theatrical ambitions foolish and a waste of time. So it was without his consent that Tom left home, determined to reach Hollywood and try for a career in the movies.

Working his way across country, Tom landed in Los Angeles in 1924. Laying siege to the studios, his first work in the film capital was as a "prop boy" and muscular "extra." He had developed a powerful body by weight lifting and when he heard that MG-M was planning to make BEN-HUR, Tom figured this was his big break. As he later recalled, "I knew that they'd need men with good physiques in that picture and as I'd been interested in athletics all my life, it seemed a possible chance." So, armed with suitable photos, Tom managed to see the casting director and was immediately hired.

A good role in Elinor Glyn's THE ONLY THING followed and then Tom heard that there might be work for him at the FBO Studios (later RKO).

It turned out to be true but the first question asked of him was: could he ride a horse? "I said 'yes'—and didn't even gulp, because I knew if there was a way to stick on I'd find it and ride."

Going to a friend of his, who was an expert horseman, for instruction, Tom proved so adaptable to the saddle, that at the end of one week he was riding like an experienced ranch hand. So good, in fact, that when he rode onto the set for the first day's shooting, no one suspected that he wasn't a real, honest-to-goodness cowboy!

This film was LET'S GO, GALLAGHER released in October, 1925. An instant hit, it was immediately followed by WYOMING WILDCAT and a new career was born—that of Tom Tyler, Western Star!

Tom continued making Western features for FBO until 1929 and other titles in the group are: 1926—THE COWBOY MUSKETEER, BORN TO BATTLE, WILD TO GO, THE MASQUERADE BANDIT, THE COWBOY COP, THE ARIZONA STREAK, RED HOT HOOPS, OUT OF THE WEST; 1927—LIGHTNING LARIATS, SONORA KID, SPLITTING THE BREZE, CYCLONE OF THE RANGE, TOM AND HIS PAL, THE CHEROKEE KID, DESERT PIRATE, THE FLYING U RANCH; 1928—WHEN



In one of his first renegade roles, THE LAST OUTLAW (1936), Tom menaced Margaret Collohan.



THE LAW RIDES, PHANTOM OF THE RANGE, THE TEXAS TORNAPO, TERROR MOUNTAIN, TYRANT OF RED GULCH, THE AVENGING RIDER; 1929—TRAIL OF THE HORSE THIEVES, GUN LAW, IDAHO RID and PRIDE OF PAWNEE. Sharing honors with Tom in many of these early entries was young Frankie Darro, himself slated to become a popular star in the thirties.

Tom then signed with Syndicate Pictures for a series of eight silent sagebrushers in the 1929-30 season—LAW OF THE PLAINS, THE MAN FROM NEVADA, THE LONE HORSMAN, THE PHANTOM RIDER, NEATH WESTERN SKIES, PIONEERS OF THE WEST, THE CANYON OF MISSING MEN and CALL OF THE DESERT.

Mascot's PHANTOM OF THE WEST, leased in late 1930, was Tom's first serial and also his first outstanding film. Heretofore some of his silents had been released with music and/or sound effects but this was his first 100% talkie. A pleasant speaking voice assured him success in the sound era and this ten-episode chapter play featured him with Dorothy Gulliver, Tom Santschi, Kernal Maynard, Joe Bonomo and comic Tom Dugan who, of all people, turned out to be the mysterious "Phantom!"

WEST OF CHEYENNE for Syndicate in early 1931 became Tom's first all-talking feature and was followed by A RIDER OF THE PLAINS and GOD'S COUNTRY AND THE MAN for the same studio. Shortly after these came serial number two, BATTLING WITH BUFFALO BILL, a Universal historical special featuring a lot of Western "names" includ-

ing Rex Bell, Edmund Cobb and Joe Bonomo. Tom played the title role complete with flowing hair, mustache and goatee, greatly enjoying the chance to play a real "character" for a change.

"It was a wonderful part and when the serial is released, here's hoping I'll get more of the same type," Tom said at the time. "I love the out-of-doors and the feel of a good horse under me is something that will al-

Tom Tyler as Kharis, the 3,000-year-old mummy come to life to wreak vengeance upon all who defile the ancient tombs of Egypt. Leon Belasco is one of the victims OF THE MUMMY'S HAND (1940).

ways give me a thrill, but this doesn't make me unfit for any but cowboy portrayals."

Monogram Pictures then signed Tom for a series of eight Tyler starrers—GALLOPING THRU, MAN FROM DEATH VALLEY, TWO-FISTED JUSTICE, VANISHING MEN, SINGLE-HANDED SANDERS, MAN FROM NEW MEXICO, PARTNERS OF THE TRIAL and HONOR OF THE MOUNTED—released during the 1931-32 season. All were top notch stanzas containing some very novel plots and were followed on the busy Tyler schedule by JUNGLE MYSTERY with Cecelia Parker, a Universal serial which had Tom trading his sombrero for a "Frank Buck" belt.

Tom really didn't have any need for gym workouts during these years, for he got plenty of action on the sound stages and back lots of Hollywood. Late 1932 and most of '33 saw him busy on four Monarch productions for Freuler Film Associates—THE FORTY-NINERS, WHEN A MAN RIDES ALONE, DEADWOOD PASS, WAR ON THE RANGE—and two more serials for Universal—CLANGY OF THE MOUNTED with Jacqueline Wells and PHANTOM OF THE AIR with Gloria Shea.

During the next three years, producer Bernard B. Ray kept Tom toiling for his Reliable Pictures Corporation in a string of eighteen six-reelers. Titles in this group are TRACY

Young Tom in one of his silent Westerns THE COWBOY MUSKETEER (1926), demonstrating his earliest strong-arm technique.





Republic's **THE ADVENTURES OF CAPTAIN MARVEL** established Tom as the screen's foremost portrayer of super-human heroes.

Mesquiteers Tom "Stony Brooke" Tyler and Bob "Tuscan Smith" Steele prepare for action in Republic's **SANTA FE SCOUTS** (1943).



RIDES, MYSTERY RANCH, FIGHTING HERO, UNCONQUERED BANDIT, SILVER BULLET, TERROR OF THE PLAINS, RIDIN' THRU, RIO RATTLER, COYOTE TRAILS, LARAMIE KID, BORN TO BATTLE, SILENT VALLEY, FAST BULLETS, SANTA FE BOUND, RIDIN' ON, ROAMIN' WILD, PINTO RUSTLERS and TRIGGER TOM. While making these, Tom also managed to squeeze in two features for RKO. First was 1935's **POWDERSMOKE RANGE**, the all-star production featuring him with Harry Carey, Hoot Gibson and Bob Steele among others. The success of this one prompted a follow up, **THE LAST OUTLAW** (1936), again with Harry and Hoot. These two films provided Tom with his first opportunities to play villainous roles. In the former he was 'Sundown Saunders,' a hired gun who later reforms, and in the latter he played 'Al Goss,' an Eastern racketeer on the lam out West.

In the late thirties producer Sam Katzman needed cowboy stars for his newly-organized Victory Pictures Corporation. He chose two of the most popular names in the field—Col. Tim McCoy and Tom Tyler. Each made eight Westerns for the company and Tom's were **RIP ROARIN' BUCKAROO**, **PHANTOM OF THE RANGE**, **CHEYENNE RIDES AGAIN**, **FEUD OF THE TRAIL**, **MYSTERY RANGE**, **BROTHERS OF THE WEST**, **LOST RANCH** and **ORPHAN OF THE PECOS** all released in 1936-37. Completing his quota, Tom then went on tour with the **WALLACE BROTHERS CIRCUS**, proving to be a big draw under the big top.

Tom's longing to play more demanding roles than his regular cowboy-hero parts then began to come true. His performance as Luke Platter, John Wayne's arch-enemy in **STAGE COACH** (1939), started Tyler on a long series of off-beat characterizations. Historical extravaganzas like **GONE WITH THE WIND** (1939), modern dramas such as **BROTHER ORCHID** (1940) and **THE TALK OF THE TOWN** (1942), his role as Geronimo in **VALLEY OF THE SUN** (1942) and especially his sensational appearance as Kharis, the *living mummy*, in **THE MUMMY'S HAND** (1940)—all proved that Tom Tyler need not be confined to saddles and stirrups exclusively. His last two serials, **THE ADVENTURES OF CAPTAIN MARVEL** (1941) and **THE PHANTOM** (1943), showed Tom to be both adept and visually suited to transferring these famous comic strip heroes to celluloid.

CAPTAIN MARVEL proved so successful for Republic Pictures, that they soon had Tom back in his Western Star outfit as a member of their "Three Mesquiteers." He made thirteen pics with his buddy Bob Steele and a lucky thirteen they were, too; for the Mesquiteers were always among the top moneymakers. Comic Rufe Davis rounded out this 3-M trio in the first seven—**OUTLAWS OF CHEROKEE TRAIL**, **GAUCHOS OF ELDORADO**,

WEST OF CIMARRON, CODE OF THE OUTLAW, RAIDERS OF THE RANGE, WESTWARD HO!, THE PHANTOM PLAINSMEN—and was replaced by Jimmie Dodd in the last six—SHADOWS ON THE SAGE, VALLEY OF HUNTED MEN, THUNDERING TRAILS, THE BLOCKED TRAIL, SANTA FE SCOUTS and RIDERS OF THE RIO GRANDE. The last one, released in May 1943, was the last Mesquiteer Picture made.

Tragedy began to overtake Tom in the late forties, however, as his health began to fail. He continued to make pictures (SAN ANTONIO, CHEYENNE, RED RIVER, THE YOUNGER BROTHERS, THE GREAT MISSOURI RAID, TRAIL OF ROBIN HOOD, etc.) but crippling arthritis was gradually forcing his retirement from films. The pilot film for a proposed TV series starring Tom had to be shelved for this very reason. Unable to work any longer, Tom returned to Detroit in late 1952 to stay with his sister Katherine. There on May 1, 1954 he died of a heart attack. Throngs of fans attended his funeral and many more mourned his passing throughout the world. A great Western Star was gone, but he will never be forgotten.

END



Tom switched from the saddle to the sky for this bit of fancy wing-walking in the 1933 chapter play **PHANTOM OF THE AIR**.

Bending over the fallen Francis MacDonald, Tom vows to uphold the **HONOR OF THE MOUNTED** (1932).



5th FLOOR FILM VAULT



Denver Dixon and Joe Franklin, star of WOR-TV's JOE FRANKLIN'S MEMORY LANE, after another well spent hour with show business' golden moments. Below, Sam Sherman, Denver and Bob Price discuss early movie days in SCREEN THRILLS ILLUSTRATED while on location for movie sequences being shot in color.



A surprise visit was paid to New York, when Denver Dixon arrived in town last May 4th. The motion picture veteran has directed, produced, written and starred in scores of films over the years and appeared as an actor in Hollywood's first feature length production. This was 1912's *THE SQUAW MAN*, directed by Cecil B. DeMille. Before arriving in the U.S., Denver, a native of New Zealand, produced and directed the first dramatic film to be made in Australia.

Remaining an actor, Denver appeared in D. W. Griffith's epic productions of *BIRTH OF A NATION* (1915) and *INTOLERANCE* (1916). *THE WHITE RIDER* (1918) was the first of Denver's own productions in the U.S. and presented him as one of the screen's first Lone Ranger-type, masked characters. The 1920's were busy days for Denver—(ie. Art Mix series—he is the original Art Mix) and major productions (ie. *SWEEPING AGAINST THE WINDS* and *COMPASSION*). The latter film was originally titled *WINGS*, however Paramount Pictures paid him \$5000 for the rights to use the name on their now famous Buddy Rogers production.

While in town (as part of a coast to coast ex-

ploitation trip for his current release, **HALFWAY TO HELL**) Denver Dixon was the featured guest on **JOE FRANKLIN'S MEMORY LANE** on WOR-TV (May 10, 1963). Host Joe Franklin discussed early and current movie production with Denver, as featured in **SCREEN THRILLS ILLUSTRATED** No. 4 and concluded this segment of the popular show by running a sequence from the 1928 **OLD OREGON TRAIL**, which the film pioneer produced, directed, wrote and starred in. Denver's wife, Delores Booth, was the film's leading lady. On hand in the studios were STI editors Sam Sherman and Bob Price and Don Miller, writer-director of the fabulous **WESTERN HERO** show on CBS-TV's **TWENTIETH CENTURY**.

A champion rider, roper and whip expert, Mr. D. is still as skilled as ever. Along these lines, editors Sherman and Price went out with the STI motion picture production unit to shoot full color sequences of Denver Dixon giving an amazing trick rope and gun performance. These scenes are planned for use in a future biographical documentary on Denver's career. Wrapping up a full stay in Gotham, the veteran producer was the guest at a special STI screening of his early films—**THE OLD OREGON TRAIL** (1928), **PIONEER'S GOLD** (with Pete Morrison—1922) and **LIGHTNING RANGE** (with Buddy Roosevelt—1933).

From the days of vaudeville and showboats to the days of musical Westerns and more recently TV (ie. **THE BEVERLY HILLBILLIES**), Country and

Western music has played an important part in the development of American culture. As living proof of this, the Country Music Association presented an elaborate show for the New York Sales Executives Club on last May 14. Held in the Grand Ballroom of New York's Hotel Roosevelt, the past, present and future of this exciting musical



Tex, Dorothy and Gene.

style was expertly demonstrated. Taking part in the show were Gene Autry, Tex Ritter, Sue Thompson, The Anita Kerr Singers, Flatt and Scruggs and Leon McAuliffe's Cimarron Boys.

STI's two on-the-spot editors were present at the festivities and a special rehearsal given the previous day. They discussed the days of adventure movies with Tex Ritter and his wife (Dorothy Fay) and Gene Autry, who is president of the Country Music Association.

Talking with Gene Autry, our editors mentioned his first starring film, the 1935 Mascot serial **PHANTOM EMPIRE**. Unlike many other performers who usually criticize their earlier productions, Gene felt that the serial was quite good:

"You know that was a pretty interesting film. The science fiction aspect of the story, combined with the Western motif, placed it way

ahead of its time. Most of the things that were done in **PHANTOM EMPIRE** have been duplicated over the years in much bigger films, although we pioneered that type of format in 1935."

Another recent interview was held by editors Sam Sherman and Bob Price when they discussed the film career of "The King of Jungleland" with writer Edward Anthony and regal Clyde Beatty himself. Anthony, who wrote the original story for Beatty's 1933 thriller **THE BIG CAGE**, also adapted it for the screen at Universal. Both he and the jungle star kidded about the way the studios produced movies back in the thirties. Clyde Beatty remembered that:

"At Universal, president Carl Laemmle felt I was wasting time with my wild animal shows and films, thinking I had another type of career ahead of me in the movies. He wanted to make me a



Edward Anthony and Clyde Beatty.

Western star and claimed that with Universal behind me, I could be one of the biggest."

With a new movie being planned and his show as big as ever, Clyde Beatty has no regrets about passing up Laemmle's offer. Another of yesterday's greats still demonstrates the abilities that make him a top performer today. **END**

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THE CASE CHARLIE CHAN LOST



ROLAND WINTERS,
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has successfully foiled one of the
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plots. Famed as the movies' last
Charlie Chan to date, he has also
defeated this alter ego.

AN EXCLUSIVE REPORT

**SCREEN
THRILLS**
ILLUSTRATED

INTERVIEW & STORY BY
SAM SHERMAN



Warner Oland and Keye Luke, the screen Chan and san team that brought the original acclaim to the series.



Sidney Toler and Sen Young (pre Victor) the team that carried on after Warner Oland's death.

Colorful, fictional characters that the movies have adapted from books, radio shows, comic strips etc. have usually hit it very big with the public. The ability of the motion picture to give life and depth to these popular figures is quite unique. However, the medium alone needs another very important ingredient in this type of endeavor—actors! Talented personalities must take this task upon themselves and for the movies (or filmed TV shows) made, they must become the characters they are playing. *Sherlock*

Holmes, *Superman*, *The Lone Ranger*, *Flesh Gordon*, *Zorro* and their kind have become more popular on the screen than they ever previously were. In this way the audience accepts the actor portraying a particular character as being that actual character. This situation is okay as long as the films are being produced. However, once the series is out of production, there remains an actor who is thought of in some show business circles (and to numerous fans) as only a particular detective, or adventure hero etc.

His identity as an actor, who is able to play an unlimited variety of roles, has been lost. This is *type casting*! Many a successful career has been ruined or hurt in some way due to this type of situation.

In the case of Charlie Chan, one of the screen's most popular fictional characters, three men are usually thought of today as the main performers behind that noted oriental detective's big success. The three famed actors and the years during which they played the part are as follows:

The most elaborate of Roland Winters' Charlie Chan films, *THE FEATHERED SERPENT* was a re-make of a Western. Keye Luke, Beverly Jones, Nils Asther, Roland Winters, Carol Forman, Robert Livingston, Erville Alderson and George Lewis all turned in a good job in this mystery special.



Warner Oland (1931-1938), Sidney Toler (1938-1947) and Roland Winters (1947-1949). An unusual side-light is the fact that each of three had the of sound in their names: Oland, Toler and Roland. Although of no extreme importance, this name-sound business helped to identify the actors with their parts. Others have played the role too and even the talents of J. Carroll Naish couldn't help a Chan TV series that was as unsuccessful as early silent screen attempts to present Earl Derr Biggers' famed sleuth.

Roland Winters, strangely enough, has defeated Charlie Chan's ability to turn him into a type cast actor. As a matter of fact, Roland is better



Roland Winters, one of the screens' "big three" Charlie Chans, as he appears without his oriental makeup.

known as Mr. Boone, tough boss on CBS-TV's mid-1950's comedy show, MEET MILLIE. In this way he is one of very few actors to escape the dangers of getting involved with a character as popular as Chan. Without a doubt this ease for type casting is probably the only one the noted sleuth has lost.

Roland Winters has been prominently featured and starred in about 30 non-Chan movies in addition to numerous TV and Broadway stage appearances. I dropped in backstage at the Ambassador Theatre, where he was appearing in CALCULATED RISK (last May), to discuss his career and days as Charlie Chan with him. We had talked together about his detective career two years before on the set of NAKED CITY, when he was starring in an episode of the popular series. Once again I found him to be a wonderful individual, serious and interested in his work, but still able to joke about various humorous mishaps that take place in the course of producing movies.

The CASE of the SILENT DEATH!

New thrills with
the new "CHAN"!

The murder of an Oriental beauty draws Chan into his most perilous battle with crime!

ROLAND WINTERS
as
CHARLIE CHAN

The
Chinese Ring

... WARREN DOUGLAS
MANTAN MORELAND
VICTOR SEN YOUNG

A MONOGRAM PICTURE

Produced by James S. Burkett - Directed by William Beaudine - Screenplay by W. Scott Darling - Adapted by Earl Derr Biggers, available

TERRIFYING TENSION!

Chan solves the riddle of the murdered princess!

ROLAND WINTERS as
CHARLIE CHAN

The
Chinese Ring

... WARREN DOUGLAS
MANTAN MORELAND
VICTOR SEN YOUNG

A MONOGRAM PICTURE AS 4-1-605

These original newspaper ads from 1947 introduced Roland Winters to the public as the screen's new Charlie Chan. In the middle of the series, Roland's Chan makeup was changed to make him look older.



Trying to uncover the mystery of **THE GOLDEN EYE**, Mantan Moreland and Victor Sen Young aid number one detective, Charlie Chan (Roland Winters).

He was born Roland Winternitz on November 22, 1904 in Boston. His father Felix, was a world famous composer and concert violinist, who had been quite successful on several world tours that he had made. I am always curious to learn of the various ways that actors get interested in and then become members of show business' ranks. According to Roland Winters:

"I was restless when I was young and always looking for something exciting to do. I decided to become a sailor as a teenager and shipped out with the United Fruit lines for two summer trips; one to Central America and the other to the West Indies. When I was 16 a friend of mine got me interested in one of Boston's little theatre groups. This led me to working with many stock companies and eventually to Broadway in 1924. A classmate of my brother's, Lawrence Schwab, was producing the FIRE-BRAND and so I landed a part in the play. The cast was loaded with other actors, who like myself, were to come into their own later on. Joseph Schildkraut, Edward G. Robinson, Allyn Joslyn and Frank Morgan were the type of 'unknowns' that I worked with back in 1924."

As we talked about the days of the old stock companies, I learned that Roland toured, spent two seasons in Brockton, Mass., one season in Dallas and two seasons in Portland. This brought him up to 1931 when he be-

came a staff radio announcer with WNAC in Boston (The Yankee Network). He stayed there until 1937 as an announcer, sportscaster ("I did 154 games a season with the Braves and Red Sox") and news commentator. On April 21, 1937, *Variety* reviewed a radio show he did as follows:

THE BRITISH ARE COMING—
"WAAB's Roland Winters went down to the bay with full equipment to radio-describe the British fleas in the ships lounge amidst the bar flies (various nationalities) and found the trainer had a charming British accent..... It goes to prove how far radio will go. Winters displayed much poise in rising to the social requirements."

The years rolled by and Roland Winters acted as one of our government's most effective and valuable radio propaganda broadcasters when he answered various enemy announcers who constantly tried to dominate the international airwaves. In 1946 he made his official film debut in **13 RUE MADELINE** with James Cagney, for Louis de Rochemont. I was taken quite by surprise however, when I learned that he also had a brief career in silent movies. ("I did a bit in a Dick Barthelmess picture shot in Philadelphia and appeared with Rudolph Valentino in **MONSIEUR BEAUCAIRE**, which was shot at Paramount's Astoria studios in 1924.")

The original Warner Oland Chan series was filmed by Fox, who em-

ployed Sidney Toler in the part in 1938 after Oland's death. The Toler series was continued by Monogram after shifting over from Fox in the early 1940's. Sidney Toler's death in 1947 sent Monogram executives on a frenzied hunt to find a suitable actor to carry on in the popular films. Roland Winters was suggested for the part and embarked for California by train from New York. Oddly enough the porter who attended him on this trip had the name S. Toler on his badge. It did not turn out to be Sidney though.

Arriving at Monogram, makeup tests were made and finally a screen test shot. Standing on the sidelines, producer James S. Burckett congratulated Roland with, "You've got the job!", before the film was even processed. The first in the series, **THE CHINESE RING** (originally **THE RED HORNET**), won an immediate audience for the new Chan. A re-make of a **Karloff-Mr. Wong** film, as was his second—**DOCKS OF NEW ORLEANS**, the films nevertheless were quite successful. Aided by Victor Sen Young as "Tommy" Chan and Mantan Moreland as "Birmingham" ("We still exchange Christmas cards each year."), Roland Winters fell right into the feeling of the role and solved each intrigue that the writers delivered. The release of **THE CHINESE RING** (1947) met with critical praise from the *Daily News*: "Roland Winters

proves an able successor to the oriental sleuthing role," and *Variety* felt the same way greeting DOCKS OF NEW ORLEANS (1948) with: "..... famed oriental detective well portrayed by Roland Winters....."

Four more films followed in the series—THE GOLDEN EYE (1948), THE SHANGHAI CHEST (1948), THE FEATHERED SERPENT (1948) and SKY DRAGON (1949). The original Chan son Lee, from the Warner Oland series (Keye Luke), joined Victor Sen Young (whose name had changed from Jimmy to Tommy when the Toler series went to Monogram) in THE FEATHERED SERPENT and Sen Young dropped out in the last film, SKY DRAGON. Looking for a change in locale, Monogram hired Oliver Drake to do an original screenplay for FEATHERED SERPENT, which was to take place in Mexico, amidst ancient ruins. As it turned out, he simply re-wrote his script for the 1936 Republic—Three Mesquiteers production of RIDERS OF THE WHISTLING SKULL, adapting a few new characters and situations to the story. To make an even more unusual film out of this, quite by accident Robert Livingston (star of the original RIDERS OF THE WHISTLING SKULL) was signed on as Charlie Chan's mysterious opponent, archaeologist "John Stanley." Perhaps the best film in Roland's series, other veteran actors Nils Asther and George Lewis plus increased production values made this a standout for its day.

Finding the new locations to do a lot for the films, Monogram decided to shoot the next series in England, utilizing unusual backgrounds for the stories. They went about setting this up, while Roland realized that doing additional productions might preclude his playing the variety of roles he was capable of, once the series finished. Quite by accident his contract had stated that no films were to be made out of the U.S., which released him from the series. As fitting another actor into the role at this stage of the game was near impossible, they dropped the entire project.

After this, Roland Winters has continued on bigger than ever. Some of his screen credits include: KIDNAPED (1948—his favorite film), MALAYA (1949), CONVICTED (1950), FOLLOW THE SUN (1951), SIERRA PASSAGE (1951), SO BIG (1953), CASH McCALL (1959) and BLUE HAWAII (1961). He's shared scenes with everyone from John Wayne and James Cagney to Elvis Presley, proving quite versatile in numerous parts. Roland even played Chan again in 1960 in an Arrow Shirt commercial run on SURFSIDE SIX and ADVENTURES IN PARADISE—however at this time, he had lost general identity with the role!

With a new co-starring TV series in preparation, Roland Winters continues on as one of the entertainment industry's most interesting individuals. He has earned his place in the screen hall of fame.

END



Harry Hayden offers cigarettes to Charlie Chan, who finds clues in the most unusual places. (From DOCKS OF NEW ORLEANS)

Trademark of the famed series, Roland Winters' scientific methods helped him uncover many a "perfect" crime's solution.



WESTERN HALL OF FAME

The late Thomas Edwin Mix brought flair to the Western film. Whereas the greatest before him—William S. Hart—had portrayed the rugged, more realistic West, Mix brought to his characterizations the flashy "circus cowboy" approach and, in so doing, became the most popular Western star of all time.

Prior to entering the movies, Mix enjoyed a real life almost as active as his real life was to become. He was born in DuBois, Pennsylvania on January 6, 1880, contrary to the Mix studio biographies which pictured him as a true, native-born Westerner. As a member of the Army he saw service in the Spanish-American War while still in his teens and later fought during the Philippine Insurrection and Boxer Rebellion.

Following his discharge Mix pursued a variety of occupations—wrangler, performer with the famous Miller Brothers 101 Ranch Wild West Show, Texas Ranger, etc.—before meeting the famous Colonel Selig who introduced him to the motion picture business. For several years up until 1918, Tom starred in scores of Selig's short Westerns of one and two-reel length. Typical titles of the era were *ROPING A BRIDE*, *MR. HAYWOOD*; *PRODUCER*, *SAGEBRUSH TOM* and *NEVER AGAIN*.

Joining William Fox's studio in 1918, Tom made his first full-length film, *WESTERN BLOOD*. This was to be followed by more than seventy starrers for the company, which were to catapult him to world-wide fame, wealth and acclaim. He was to become the world's greatest cowboy star. So famous, in fact, that manufacturers would continue to market products bearing his name long after his death.

Few of Mix's silent films are available for fans to enjoy today. Of his Fox features, which are admittedly by far the best that he did, only *TWO-SKY HIGH* and *RIDERS OF THE PURPLE SAGE*—are still publicly shown. These are in the film collection of New York's Museum of Modern Art and can be seen infrequently by devotees in the Metropolitan area. A few others are rumored to be in private libraries but outside of these, the only other Mix silents around are



TOM MIX (1880-1940)

some of the old Selig shorts and feature adaptations. The latter were made after Tom signed with Fox and consist of two or more short Mixes edited into a five or six reel feature. Two of these abortions widely circulated among collectors today are *CHILD OF THE PRAIRIE* and *TWISTED TRAILS*. Needless to say, they are so markedly inferior to the Fox productions that there is absolutely no comparison.

It is extremely difficult to track down all of a star's films made during the silent era, but here is a fairly comprehensive list of the Tom Mix features for William Fox: 1918-*WESTERN BLOOD*, *MR. LOGAN U.S.A.*, *FAME AND FORTUNE*, *TREAT 'EM*

ROUGH, *ACE HIGH*; 1919-*THE WILDERNESS TRAIL*, *FIGHTING FOR GOLD*, *HELL ROARIN' REFORM*, *ROUGH RIDING ROMANCE*, *THE SPEED MANIAC*; 1920-3 *GOLD COINS*, *THE FEUD*, *THE DARE-DEVIL*, *CYCLONE*, *DESERT LOVE*, *THE TERROR*, *THE UNTAMED*; 1921-*THE TEXAN*, *THE ROAD DEMON*, *THE BIG TOWN ROUND-UP*, *HANDS OFF*, *A RIDIN' ROMEO*, *PRAIRIE TRAILS*, *TRAILIN'*, *THE ROUGH DIAMOND*, *SKY HIGH*, *AFTER YOUR OWN HEART*, *NIGHT HORSEMEN*; 1922-*CHASING THE MOON*, *FOR BIG STAKES*, *UP AND GOING*, *THE FIGHTING STREAK*, *JUST TONY*, *DO AND DARE*, *ARABIA*; 1923-*CATCH MY*

SMOKE, ROMANCE LAND, STEPPING FAST, THREE JUMPS AHEAD, SOFT-BOILED, THE LONE STAR RANGER, MILE-A-MINUTE ROMEO; 1924-LADIES TO BOARD, THE HEART BUSTER, THE TROUBLE SHOOTER, LAST OF THE DUANES, OH YOU TONY, TEETH, NORTH OF HUDSON BAY, EYES OF THE FOREST; 1925-THE DEADWOOD COACH, DICK TURPIN, RIDERS OF THE PURPLE SAGE, THE RAINBOW TRAIL, BEST BAD MAN, EVERLASTING WHISPER, LUCKY HORSESHOE; 1926-YANKEE SENOR, MY OWN PAL, NO MAN'S GOLD, HARDBOILED, THE GREAT K&A TRAIN ROBBERY, CANYON OF LIGHT; 1927-THE LAST TRAIL, THE BRONCHO TWISTER, OUTLAWS OF RED RIVER, THE CIRCUS ACE, TUMBLING RIVER, SILVER VALLEY, THE ARIZONA WILDCAT; 1928-HORSEMAN OF THE PLAINS, HELLO CHEYENNE, DAREDEVIL'S REWARD and PAINTED POST.

In 1928 Mix and Fox parted company and Tom signed with FBO (Film Booking Offices—later RKO) for a series of Westerns. These included DRUMS OF ARABY, SON OF THE GOLDEN WEST, KING COWBOY, OUTLAWED, THE DRIFTER and THE BIG DIAMOND ROBBERY. None are known to be available today but all of Mix's subsequent films have been seen on television.

The Western experienced a decline during the silent-to-sound transitional period and it was not until 1932 that Tom made his next features, which were his first talkies. Mix partially whiled away the intervening years as the star of the Sells Floto Circus where he was a sensational attraction.

Early in 1932 Tom made DESTROY RIDES AGAIN, the first of a series of nine Westerns for Universal Pictures. Mix at this point showed to audiences that he didn't have too good a speaking voice but that, though then in his fifties, he could still deliver an action-packed performance. The other films in this notable series of the 1932-33 season are RIDERS OF DEATH VALLEY, THE TEXAS BAD MAN, MY PAL-THE KING, THE FOURTH HORSEMAN, TERROR TRAIL, HIDDEN GOLD, FLAMING GUNS and RUSTLERS' ROUNDUP.

Producer Nat Levine starred Tom in 1935 in what was to be Mix's first serial and last motion picture, Mascot's THE MIRACLE RIDER. This was the company's only 15-episode cliff-hanger and boasted an opening chapter of 5-reel or approximately 50-minute length, but for the most part was a mild, undistinguished entry.

Tom's last years were spent touring with the TOM MIX CIRCUS, a small—but profitable—motorized show. Then on October 12, 1940, while traveling near Florence, Arizona, his car overturned resulting in a violent death for the Western idol of the world.



Fred Kohler and Tom in Universal's RIDERS OF DEATH VALLEY (1932).



The YANKEE SENOR (Fox—1926).



The Mix punch still there in 1932!

Edward Hearn, Tom and Ernie Adams evaluate a clue found in Mascot's THE MIRACLE RIDER (1935), Mix's only serial film.



KEN MAYNARD



Ken as he appeared in the early sound era.



With **TOMBSTONE CANYON** menace Sheldon Lewis.

Ken Maynard, one of the greatest trick riders of all time, was providing thrills of borsemanship for Ringling Brothers-Barnum and Bailey Circus when he first attracted the attention of a film production executive. This was in the person of director Lynn Reynolds who was then making Tom Mix features for Fox. He suggested that Maynard make a screen test which resulted in a contract.

"I didn't know it at the time, but they brought me out as a kind of club to keep Tom Mix and Buck Jones in line," Ken recently recalled. "The boys were giving the studio trouble about options. Fox never used me, so I got out. I didn't have much trouble getting a job."

Ken's first job as a cowboy star (he had previously made his film debut portraying Paul Revere in Metro-Goldwyn's **JANICE MEREDITH**) was for independent producer J. Charles Davis, who signed him for eight Westerns which were distributed by Davis' Distributing Division, Inc. The first of these was \$50,000 **REWARD** (1924) which featured, as did several subsequent entries, a group of shapely starlets known as the "Hollywood Beauty Sextette". Other films in this series included **FIGHTING COURAGE**, **THE DEMON RIDER**, **HAUNTED RANGE** and **THE GREY VULTURE**. In the latter, Ken por-

trayed a cowboy whose fanatical reading of books on the Middle Ages prompted him to imagine himself a modern knight on a white charger saving fair damsels in distress!

Ken started building up a tremendous following in these Westerns and First National, recognizing his box office potentialities, inked him for a string of higher-budgeted horse operas. From 1926 to '29 he made the following for the company: **SENIOR DAREDEVIL**, **UNKNOWN CAVALLIER**, **THE OVERLAND STAGE**, **SOMEWHERE IN SONORA**, **LAND BEYOND THE LAW**, **THE RED RAIDERS**, **THE DEVIL'S SADDLE**, **GUN GOSPEL**, **THE WAGON SHOW**, **THE CANYON OF ADVENTURE**, **CODE OF THE SCARLET**, **THE UPLAND RIDER**, **THE GLORIOUS TRAIL**, **THE PHANTOM CITY**, **CHEYENNE**, **THE LAWLESS LEGION**, **CALIFORNIA MAIL** and **THE ROYAL RIDER**. These were fabulous productions as evidenced by **THE RED RAIDERS**, for example. When viewed today, this film packs more punch than most of the current crop of oaters. Boasting a picturesque location with hordes of real Indian extras, it also presents Ken in some of the most spectacular stunt riding sequences ever photographed.

In 1929 Ken left First National for screen thrills illustrated

Universal where he was given his own production unit to make his first talkies. These were not talkies as we know them today; i.e., the sound was not recorded optically or magnetically on the film itself but was instead on "discs" or "records" played on a turntable in conjunction with the showing of the film. Problems of synchronization naturally occurred and, in addition, Universal incurred the wrath of exhibitors by selling these Maynard films as "100% Talkies", when in reality they were only *part dialogue* and the rest *music over silent-titled footage!*

Exhibits screamed that the quality was bad and that the background music drowned out the dialogue! So for these very reasons it is doubtful that sound versions of these films will ever again be seen. However, silent versions of some like **SENIOR AMERICANO**, **LUCKY LARKIN** and **THE FIGHTING LEGION** are still available. (The films were also released originally in completely silent form for the benefit of those theatres who had not yet installed sound equipment. Remaining titles in this series of eight are **MOUNTAIN JUSTICE**, **PARADE OF THE WEST**, **SONG OF THE SADDLE**, **KETTLE CREEK** and **WAGON MASTER**.)

From 1930 through '32 Ken made his first series of true talkies for the Tiffany-Stahl Studios. They were

FIGHTING THROUGH, THE TWO-GUN MAN, SUNSET TRAIL, ALIAS THE BAD MAN, ARIZONA TERROR, RANGE LAW, BRANDED MEN, FIGHTING MAD, POCATELLO KID, WHISTLIN' DAN, TEXAS GUNFIGHTER and HELL-FIRE AUSTIN. Eight World-Wide productions in 1932-33 followed—BETWEEN FIGHTING MEN, DYNAMITE RANGH, COME ON TARZAN, FARGO EXPRESS, DRUM TAPS, THE LONE AVENGER, PHANTOM THUNDERBOLT and TOMBSTONE CANYON.

Returning to Universal, Ken completed KING OF THE ARENA, FIDDLIN' BUGKAROO, STRAWBERRY ROAN, THE TRAIL DRIVE, GUN JUSTICE, WHEELS OF DESTINY, HONOR OF THE RANGE and SMOKING GUNS (all in 1933-34) before signing with Mascot for his first and only serial. This was MYSTERY MOUNTAIN made in late

A daring drop into the saddle from HONOR OF THE RANGE (1934).



1934; an action-packed chapter play in which Ken battles for twelve episodes to defeat the deadly masked "Rattler" (Edward Earle).

While still at the same studio, Ken also starred in a one-shot, special musical Western, IN OLD SANTA FE. These two Mascot films served to introduce radio stars Gene Autry and Lester "Smiley" Burnette to Western audiences. They had dramatic parts in the former and musical numbers in the latter as did Ken, himself. It is interesting to note that this was not the first time Ken sang in pics, for he had introduced music into his films as far back as the Universal sound-on-disc films. In fact, Ken was the Western's first singing cowboy star!

A series of eight oaters for Columbia Pictures in 1935-36—WESTERN FRONTIER, HEIR TO TROUBLE, WESTERN GOURAGE, LAWLESS RIDERS, THE GATTLE THIEF, HEROES OF THE RANGE, AVENGING WATERS, FUGITIVE SHERIFF; four Grand National releases in 1937-38—BOOTS OF DESTINY, TRAILIN' TROUBLE, WHIRLWIND HORSEMAN, SIX-SHOOTIN' SHERIFF; and four Golony "State Righters" in 1939-40—FLAMING LEAD, DEATH RIDES THE RANGE, PHANTOM RANCHER, LIGHTNING STRIKES WEST—led to Ken's teaming up with pal Hoot Gibson in six of Monogram's famous "Trail Blazers" series.

These features in 1943-44 had Ken and Hoot alone in the first three—WILD HORSE STAMPEDE, THE LAW RIDES AGAIN, BLAZING GUNS—and joined by Bob Steele in DEATH VALLEY RANGERS, WESTWARD BOUND, ARIZONA



The vamp was the real villain in a Maynard Western—Ken and Carmelita Geraghty in Tiffany's 1930 release FIGHTING THROUGH.

WHIRLWIND. Ken made one other film, WHITE STALLION (also known as HARMONY TRAIL) an Astor release with Max Terbone and Eddie Dean, before retiring from the screen in the mid-40's.

Now 68, Ken keeps active performing his roping act at rodeos and fairs. He was recently honored by Hollywood's new Wax Museum, which placed him among the film notables selected to be represented in their Hall of Fame with a life-size figurine. A worthy tribute to one who long ago joined the ranks of the Western's immortals.

Ken and Frank Mayo settle a dispute in RANGE LAW (1931).



An expert in the field of Indian culture and sign language, Colonel Tim McCoy first came to Hollywood in the early twenties as technical director on such frontier film classics as *THE COVERED WAGON*, *THE THUNDERING HERD* and *THE VANISHING AMERICAN*. His striking appearance, however, soon caught the eye of producer Irving Thalberg who proposed starring him in a series of M-G-M silent Westerns. This marked the start of a long and popular career for Tim; a career wherein he would dispense some of the flashiest gunplay ever seen on celluloid and become the past master of the "dramatic entrance."

WAR PAINT was the first of his M-G-M series and was followed in this 1926-29 period by *WINNERS OF THE WILDERNESS*, *CALIFORNIA*, *THE FRONTIERSMAN*, *FOREIGN DEVILS*, *SPOILERS OF THE WEST*, *LAW OF THE RANGE*, *WYOMING*, *RIDERS OF THE DARK*, *BEYOND THE SIERRAS*, *THE ADVENTURER*, *MORGAN'S LAST RAID*, *THE BUSHRANGER*, *THE OVERLAND TELEGRAPH*, *SIOUX BLOOD* and *THE DESERT RIDER*. Several of these were authentic Indian dramas photographed on real reservations in the state of Wyoming.

Tim next made the only two serials of his entire career. The first was Universal's initial sound serial *THE INDIANS ARE COMING* (1930) with Allene Ray and the second a fire-fighting melodrama, *HEROES OF THE FLAMES* (1931), for the same studio.

In late 1931 Tim began his series of films for Columbia Pictures; the



longest series he was to make for a single producer. Sixteen of his hand and sage sagas were released by the company during the 1931-32 and 1932-33 seasons: *SHOTGUN PASS*, *THE ONE-WAY TRAIL*, *THE FIGHTING MARSHAL*, *THE FIGHTING FOOL*, *THE RIDING TORNADO*, *TEXAS CYCLONE*,

DARING DANGER, *TWO-FISTED LAW*, *THE WESTERN CODE*, *CORNERED*, *END OF THE TRAIL*, *THE WHIRLWIND*, *FIGHTING FOR JUSTICE*, *MAN OF ACTION*, *RUSTY RIDES ALONE* and *SILENT MEN*.

Columbia then decided to star McCoy in a group of non-Western dramas for 1933-34: *POLICE CAR 17*, *HOLD THE PRESS*, *STRAIGHT-AWAY*, *SPEED WINGS*, *VOICE IN THE NIGHT*, *HELL BENT FOR LOVE*, *A MAN'S GAME* and *BEYOND THE LAW*. These involved a variety of plots such as newspaper reporting, auto racing, aviation, fire-fighting, etc.

It wasn't long, however, before Tim was back in the saddle again for eight more Columbia oaters in 1934-35. They were *THE WESTERNER*, *SQUARE SHOOTER*, *THE REVENGE RIDER*, *LAW BEYOND THE RANGE*, *FIGHTING SHADOWS*, *JUSTICE OF THE RANGE*, *RIDING WILD* and *THE PRESCOTT KID*.

Next on the agenda for big Tim were ten Independent Westerns for the "State Rights" market. These Puritan Pictures releases were *THE MAN FROM GUNTOWN*, *THE OUTLAW DEPUTY*, *BULLDOG COURAGE*, *BORDER CABALLERO*, *LIGHTNIN' BILL CARSON*, *ROARIN' GUNS*, *ACES AND EIGHTS*, *THE LION'S DEN*, *GHOST PATROL* and *THE TRAITOR*. In this series Tim introduced for the first time two of his well known character portrayals; "Lightnin' Bill Carson" and,

Cowboy stars tangle! Colonel Tim McCoy puts a damper on Lane Chandler's bullwhip activities in *TWO GUN JUSTICE* (1938).



TIM MCCOY



in **BORDER CABALLERO**, his Mexican disguise.

At this point McCoy might have had another series of eight outdoor epics to his credit had not Imperial Pictures' producer William M. Pzor renegeed on an agreement. It took a long time to collect, but Tim sued Pzor for breach of contract and in November 1939 was awarded \$37,000 including interest (he was to have received \$4,000 per pic).

In the meantime, Tim made a series each for Monogram and Sam Katzman's Victory Pictures. The former consisted of **WEST OF RAINBOW'S END**, **CODE OF THE RANGERS**, **TWO-GUN JUSTICE** and **PHANTOM RANGER** all in 1938. Katzman's '38-'39 releases were **LIGHTNING CARSON RIDES AGAIN**, **SIX GUN TRAIL**, **OUTLAW'S PARADISE**, **CODE OF THE CACTUS**, **TEXAS WILDCATS**, **TRIGGER FINGERS**, **THE FIGHTING RENEGADE** and **STRAIGHT SHOOTER**. In these Tim played G-Man "Lightning Bill Carson" and, in addition to the Mexican, added a Chinaman (in **SIX GUN TRAIL**) and a Gypsy (in **TRIGGER FINGERS**) to his roster of undercover identities.

An Indie Producers Pictures Corporation release, **TEXAS RENEGADES** in 1939, was followed by a package of six for the new and upcoming Producers Releasing Corporation in 1940-41. These were **FRONTIER CRUSADER**, **GUN CODE**, **ARIZONA GANG BUSTERS**, **RIDERS OF BLACK MOUNTAIN**, **OUTLAWS OF THE RIO GRANDE** and

THE TEXAS MARSHAL. As was the trend in Westerns at the time, some of these had Tim hantling the "Fifth Column" in the American West.

Monogram again called upon McCoy's services in 1941-42 to round out their new trio of "Rough Riders". So Tim joined veterans Buck Jones and Raymond Hatton in **ARIZONA**

BOUND, **GUNMAN FROM BODIE**, **FORBIDDEN TRAILS**, **BELOW THE BORDER**, **GHOST TOWN LAW**, **DOWN TEXAS WAY**, **RIDERS OF THE WEST** and **WEST OF THE LAW**. This well-remembered series was to be the last of Tim's starring Western features, for he went on active duty with the Army upon their completion.

Since the war he has been partially retired, but still has managed to have a successful TV show in the early 50's (the **TIM MCCOY SHOW** which demonstrated his vast knowledge of Western lore) and do guest appearances in the films **AROUND THE WORLD IN 80 DAYS** (UA-1956) and **RUN OF THE ARROW** (RKO-1957). He also was a contestant on the popular TV quiz show **\$64,000 CHALLENGE** and had his life Ralph Edwards-led on **THIS IS YOUR LIFE**.

In 1957 McCoy returned to an earlier love—the circus—when he began touring as the concert attraction with the Al G. Kelly-Miller Brothers show. A one-time Ringling star, Tim hadn't been on the sawdust trail since 1936 when he had his own "Real Wild West Show." In recent seasons he has also appeared with the Carson and Barnes Circus and the Hoxie-Bardex Combined Circus.

Greatly enjoying this kind of activity, Colonel Tim (who is now 72) was recently quoted as saying that he was content to tour with circuses for the rest of his life. Which we hope will be a long time, for this great star's popularity with the true action fans remains unchanged.

END

Tim takes matters into his own hands to settle fracas between Wheeler Oakman and youthful Jahn Wayne in TEXAS CYCLONE.





PA JECTOR

PRIVATE

screening

Here I am again to bring you all those special request features that I've been snowed under with letters for. All the material that I've been unable to cover because of space and time limitations. I've been leaning over to the SCITTA THILLS ILLUSTRATED editorial staff. Take a look through the rest of the magazine and you'll see that numerous reader requests have been turned directly into full articles. As a matter of fact, many of the pictures of particular actors that you've been asking for I've been saving in to be used in reader albums. In this way a feature as small as this quite a few times contains photos of that personality with some co-star that you readers may be asking to see here in *Pinkie Strawman*. Keep up those wonderful letters, I love 'em!"

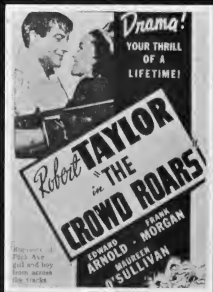
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Your story in *STL* #4 on Denver Dixen the pioneer director & producer who also starred as Art Mix was very good, but you didn't print a scene still from his 1928 *OLD OREGON TRAIL*—Leslie Barton, Phoenix, Arizona. Well here you are, Denver (center) rides again as he and pals farm one of the screen's original Western trios.

I feel that you have been neglecting one of my favorite actresses in your magazine—Beverly Roberts. I'd like to see a picture of her from one of her great epics of the 1930's. By the way is character actor Art Roberts her father?—Martin Douglas, Chicago, Illinois. On the right you'll see Beverly and George Brent in Warner's 1936 production of *GOD'S COUNTRY AND THE WOMAN*, a popular film which was later re-released to theatres in 1948. Art Roberts (inset) is by all means Beverly Roberts' father. He was featured in both silent and sound films and played the memorable role of the fur trapper in Gene Autry's *BLUE MONTANA SKIES* (1939). Beverly is still connected with the entertainment industry, filling an executive post associated with the Broadway theatre. Art is still going strong too and just finished his latest book.





By far one of the most interesting features that I have found in STI is the section you have now and then devoted to old posters and newspaper ads. Let's have more of them. —Mary Edwards, Dallas, Texas. We haven't forgotten you and the many others who keep asking for these valuable old items, so feast your eyes. Fans of Robert Taylor and those of you who like action movies in general will be interested to read our special feature on page 18. Bob, matter of fact, performed all his own stunts and fight scenes in *THE CROWD ROARS*, a screen action classic.

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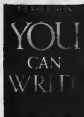
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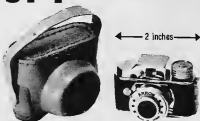
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